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(NEW SERIES VOLUME XXV)

“ Surge igitur et fac et erit Dominus tecum ”

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THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

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THE MARSHLAND CHURCHES.

A RECENT visit to Wisbech gave us an opportunity of inspecting several of the magnificent churches which form the glory of the Marshland district.

The first church we visited was

West Walton.—This beautiful church has obtained some celebrity from its detached campanile, one of the very finest specimens of that rare feature to be found in England. The tower stands some thirty yards from the church on the south side, and forms with its four open arches a noble gateway of entrance to the churchyard. As a tower it has a peculiarly grandiose character, and its ornamentation, though not very elaborate, is on a scale of unusual richness. It consists of three stories, each increasing in loftiness. Its style, in common with the church, is of the best and purest Early English. The basement story is low, and comparatively plain. On each side it is pierced with a fine shafted door, set between pedimented buttresses, containing trefoiled niches. At each angle of the tower is an octagonal turret, terminated with crocketed pinnacles of a later date. Continuous arcades of great dignity ornament each face of the tower in the two upper stories, and run round the turrets. The three central lights in each face of the second story, are open as windows. In the topmost story a very fine lofty two-light window of plate tracery, with a circle in the head, occupies the whole space between the turrets, and gives peculiar majesty to the composition. The parapet like the pinnacles is a later addition.

Noble as this campanile is of itself, the church suffers from its position. The fault of the church is want of height, and undue breadth. A tower attached in the usual way, would have done much to remedy the defects, carrying the eye upward, and forbidding it to dwell on the faults, which the detached tower only renders more conspicuous. We think that, on the whole, we have no cause to regret the infrequency of this feature in England. The proportions of a building must be

singularly excellent to bear to have a narrow lofty edifice set up beside it without being dwarfed.

West Walton church, as we see it now, is certainly far more remarkable for richness of Early English detail, in which indeed few parish churches can excel it, than for external beauty. It must always have been deficient in height, a fault which has been much increased by the lowering of the gables, and the widening of the aisles. The latter alteration must have been made early in the fourteenth century, not very long after the erection of the church. In an age so remarkable for its exquisite architectural taste, it is difficult to understand how so monstrous a deformity could have been perpetrated. Few things can be conceived uglier than the western elevation of the north aisle. A bare stone wall of preposterous width, pierced with a bald square-headed window of five lights, of immense size; with a huge lean-to roof, nearly covering the lovely continuous Early English arcade, which formed the original clerestory of the nave. The south aisle is of somewhat better proportion, but still far too wide. The clumsy effect of the west elevation is further increased by the ponderous buttresses which have been added on each side of the west window, itself a sorry substitute with its wide opening and meagre skeleton tracery, for the lovely group of lancets it must have ousted. The remainder of the exterior offers a few features of great beauty: some of the windows and doors are of striking excellence, and the lancet arcade of the clerestory, as seen on the south side, is very lovely: but there is little to challenge attention in the general view of the outside. We have just alluded to the doors. Before we enter, it will be well to speak of them more particularly. There are three: one in the west front, and one in each of the aisles. The first-named is one of singular beauty and richness of detail. The arch is so obtusely pointed as to be almost semicircular. It is of great depth, and has orders of mouldings springing from no less than five detached shafts and four bowtels. Beneath it are two lancets, with a central shaft of dark marble, forming a double door of entrance. Arcading extends on either side, now partly built up in the clumsy buttresses already mentioned. The door in the north aisle—also Early English—is smaller, having three detached shafts, but is equally beautiful. The fourteenth century builders deserve some commendation for the care with which they reconstructed this door, when they extended the aisle. The ungraceful character of the fenestration, rendered doubly obnoxious by the loss of the mullions, makes us wish their conservatism had reached to the windows. The third door, that to the south, is, as it ever must have been, the principal entrance into the church. It is approached from the village through the portals of the tower—such a gateway as we think few churchyards possess, (Evesham is a similar example,) and is ornamented by a porch of very ornate character. This porch, which has a very rich Early English external archway of three orders with dog-tooth moulding, set between pinnaced turrets, has been robbed of a third of its projection by the widening process to which the south aisle has been subjected. At the same time it lost its inner doorway. The conservative spirit which preserved the

Early English door on the opposite side gave way here, and the foliage of the capitals and other details mark this archway as a Decorated reconstruction. It is a melancholy evidence of the state of neglect into which this glorious church has been allowed to sink, that the marble shafts of this door have been replaced by wood. To the same period with this inner door two windows to the west of the porch may be assigned. They are very fine examples of Flamboyant Decorated. The window in the easternmost bay of this aisle is a still more noteworthy specimen of geometrical Decorated. This window seems to have been a labour of love to its builders; no pains were spared upon it. Within it is a perfect miracle of exquisite carving in its capitals and mouldings. We do not know whether any measured drawing of this window has ever been taken. We earnestly commend it to the attention of our young architectural draughtsmen.

On entering the church it is difficult to say whether pleasure or pain is the predominant feeling—the architecture is so glorious, and the condition of the church so miserable. The parishioners of West Walton must be strangely blind to the value of the treasure they possess to suffer it to remain in its present state of dirt, neglect, and dilapidation. As it stands it is simply a disgrace to all connected with it, and a grief not only to every lover of architecture, but to all who desire that the House of God should be at least as clean and well-cared for as those of the congregation who assemble in it. When we see what has been so ably and munificently done by the inhabitants of adjacent parishes for the restoration of their churches, not one of which, however noble, can compete with Walton in beauty of architecture, is it too much to hope that, if no higher motive will avail, the spirit of emulation will rouse the people of Walton from their apathy, and compel them to wipe away the disgrace which now attaches to them?

The nave is of six bays. The arcade is one of the most beautiful we ever remember to have seen. It is uniform from end to end, by which the effect is much enhanced. Each pier is formed by a central cylinder, with four dark marble shafts set round it. The capitals have plain foliage. Two of the piers in the north aisle have a later addition of a semi-pier on the side towards the aisle, the capital being on a higher level. This perhaps indicates that the design of this painfully broad aisle was never fully carried out, and that it originally included a roof of higher pitch, with perhaps a distinct gable. The nave clerestory is a continuous arcade, the alternate lights being pierced as windows. The roof, a good example of the hammerbeam type, with stately angels, reminds us that we have crossed from Cambridgeshire into Norfolk. It is in a disgraceful state of dilapidation, and is hardly weather-tight.

The chancel-arch is a lovely composition of the same type as the nave arcade. The clustered piers that supported it are banded. Two similar arches of exquisite beauty are on either side of the chancel; but the chapels into which they opened are destroyed, and all but one to the north are blocked. The basement of the sanctuary is surrounded with a continuous wall arcade. With so much richness all

round, the plain character of this arcade is somewhat surprising. The only ancient monument we noticed is a thirteenth century effigy of an ecclesiastic, laid upon a fifteenth century altar-tomb at the east end of the north aisle. After what we have said of the wretched condition of the church, it is hardly necessary to add that its area is filled with mean pews, and that the whole aspect is cold, damp, and cheerless.

From West Walton we retraced our steps almost to the town of Wisbech, when a short divergence from the high road brought us to *Walsoken*. The hand of the restorer has been busy, but not too busy, here. All is in the strongest possible contrast to Walton. Instead of dirt, neglect, and decay, we see every proof of loving care, and well-directed zeal. The restoration, superintended by Mr. W. Smith, of the Adelphi, has been a thoroughly conservative one, and bears witness to the excellent judgment as well as unsparing munificence of those by whom it has been planned and carried out.

The external aspect of Walsoken church is very dignified. At the west end there is a lofty pinnaced tower, of four stories, crowned with a spire. The aisles are of considerable breadth, and the clerestory, a Perpendicular addition, is lofty and well-proportioned. Crocketed pinnacles rise between the windows, and the east gable of the nave terminates with a well-designed bell-cot. The church presents specimens of all the styles; the arcades in the nave and chancel are Norman or Transition. The tower, with the exception of the topmost story and spire, is Early English; the aisles Decorated; the upper part of the tower and clerestory Perpendicular. All the work is good of its kind. The Early English of the two lower stories of the tower, which have shafted arcades, continued as at Walton round the angular turrets, is remarkably pleasing. The third story is loftier and much plainer, the arcades degenerating into little more than shallow lancet-panelling. The Perpendicular addition to the tower is hardly an improvement; for though good in itself, the proportions of the tower would have been more satisfactory had the spire risen at once from the lofty Early English story without any such interposition. The first view on entering by the west door is very striking. The well-proportioned Norman arcade, with its cylindrical shafts, cushion capitals, and richly moulded semicircular arches; the elaborate, obtusely-pointed chancel-arch; the lofty clerestory; the arched principals of the timber roof, with its angels gazing down from above; all seen through the noble tower-arch, with the magnificent font rising on its broad stone basement in the immediate foreground, combine to form a picture which will not readily be forgotten. The effect of the interior as an architectural composition is much enhanced by the excellence of the fittings. The benches are all of oak, and of good design; and every part of the fabric proves that no ordinary amount of attention has been bestowed upon it.

The chancel, nicely fitted with returned stalls, is rather earlier in style than the nave. It has two Norman arches with rich parcloles on each side; that to the north opening into the Lady Chapel, in the south wall of which, high above a piscina, at an elevation only accessible by a ladder, is a perplexing trefoiled eyelet-hole. If at a lower level it

might be supposed to be of the nature of an ordinary squint, but at such a height it is difficult to know what to make of it. The chancel retains its Norman clerestory, but the windows are now blocked. The broad and meagre Perpendicular east window is the chief blot in the church. The filleted shafts still remaining on each side of it indicate the character of that for which it was substituted, and which we should be glad to see restored. The windows of the aisles are square-headed, of Decorated date, and of no special beauty. The archæologist will notice with interest a Norman aumbry in the north wall of the chancel. A stone panel carved in low relief in the north aisle evidently marks the position of one of those curious heart reliquaries, of which we have so good an example in Leybourne church, near Rochester. The font is a noble specimen of the rich Norfolk type, raised aloft on steps, enabling the whole congregation to witness the administration of the Sacrament of Baptism. It presents the usual bas-reliefs, the Seven Sacraments and the Crucifixion, and bears an inscription on the base, recording the donor and his wife, and John Beforth, Chaplain, A.D. 1544.

The next church we visited, *Leverington*, is on the whole the grandest of the group we inspected. It is true that, with the exception of the unique feature of the stone-roofed south porch, and the exquisite tower and spire, its architectural interest is not so great as that of either of the churches already described: but from its dimensions, and the grandeur of its proportions, it takes a higher rank than any of its sister churches. Unfortunately it was restored about thirty years ago. The work was not bad for the time; but much was done then that we would gladly see undone now. The east end, with its elaborate flamboyant window brought down painfully low, gable light, rich pedimented buttresses, and pierced parapet, has quite the look of a modern design, costly but inelegant, quite out of keeping with the general gracefulness of the church.

The plan of Leverington church, like all we visited, except that constructional puzzle, Wisbech, is of the simplest type. A nave with broad aisles, tower in the centre of the west end (the proper place for all towers, unless local requirements rule otherwise;) south porch, chancel with south chapel opening into it by three arches, and sacristy to the north, now destroyed. With the exception of the tower and spire, and restored chancel, the general aspect of the church is Perpendicular. The proportions, both external and internal, are very good; but there is little to call for special remark in the ordinary architectural features of the building. There are, however, two peculiarities which are sure to arrest attention: the singular spirelet which crowns the rood-turret at the south angle of the east gable of the nave, forming a sancte bell-cot, still retaining its bell; and the very remarkable south porch.¹ This is too curious a construction to be passed over without the most careful examination. It is of two stories, the lower groined, the upper forming a parvise, and projects two bays from the aisle wall. The whole design is of a most elaborate character, with rich windows,

¹ It has been figured in the "Builder," vol. vi. p. 91. The ridge-crest in Parker's Glossary, vol. i. p. 151.

buttresses, pinnacles, and a crocketed gable, and the ornamentation is profuse, but heavy. But that which constitutes its chief interest is the stone external roof which covers it; a feature so rare in England as to be almost unique.¹ The stone roof is finished with a rich embattled crest, with pierced undulating trefoils, and is supported within by upright arched ribs, in which a wooden construction is copied in stone. It closely resembles the roof of the vestry at Willingham, figured in the new edition of "*Rickman*," but is on a smaller scale.

The only other external feature which demands notice, is the tower and spire. These can hardly be too highly praised, they are perfectly beautiful; equally admirable both in proportion and detail. Their effect is much enhanced by the excellence of the stone and the fineness of the masonry. The tower is of four stories. The three lowest, as at Walsoken, are Early English, with a fine gabled doorway in the bottom stage, and two tall shafted lancets in each of the two upper stages. The fourth stage is Decorated, with a fine two-light window (the tracery in the north and south windows being different from the east and west, and from each other,) in each face. From within the battlements, the junction being skilfully concealed by small angular turrets, a taper spire of the most exquisite proportions, and adorned with spire-lights of the most perfect elegance, soars upwards. We were informed that the spire had been struck by lightning, and lowered some feet a few years since; but it was hard to believe that its proportions had suffered in any way.

The interior does not supply much material for remark, beyond the general stateliness of its effect, and the excellence of its proportions. The nave is of six bays, and is entirely of plain Perpendicular, with a lofty clerestory, and good plain wooden roof. The tower-arch is so lovely, that if the original nave was of the same date its removal affords cause for deep regret. But it is vain to weep over spilt milk, and we must be thankful for the excellence of what we have. The arcade of three Decorated arches, opening from the chancel into the Swaine chapel to the south is very lovely. The arches are lofty, and rise from groups of four shafts. In the Swaine chapel is a rich gabled piscina, two fine brackets, and the remains of a reredos, which merit notice. The font is raised, like that at Walsoken, on a basement of steps at the west end of the nave. It is a rich example of the same type. Under the chancel-arch stands a venerable relic, in the shape of an original oak eagle. It is a meek bird, but not devoid of a quaint originality. The windows have contained much glass of great excellence; little now remains. In the tracery of the east window of the north aisle are some figures of the kings of Judah. The south window contains figures of two of the Apostles, with Articles of the Creed appended, which we should be glad to see restored to their rightful home, Ely Cathedral. The south window of the chancel ex-

¹ Mr. Parker in his *Glossary*, vol. i. p. 400, enumerates the following English examples: Barnack porch (Early English;); Wolvercot tower; Willingham vestry, (Decorated;); the porches of S. Mary, Nottingham, and Strelley, Notts; and a small attached building at Rushton, Northamptonshire. That at Willingham resembles Leverington, in being supported within by stone-arched ribs.

hibits Our Lady of Pity between a knight and his lady, with inscriptions of great interest, from the light they throw on the popular religion of the day :

“ J’hu fro’ sine make us fre
For John’s love yat baptized ye ;
Lady, leede us all fro’ harm
To Him yat lay dede in yi barm.”¹

There is but a step from the sublime to the ridiculous. As we walked through the north aisle, our attention was called to a monument bearing the name of “Antony Lumpkin.” We did not previously know that the “Tony Lumpkin” of Goldsmith’s “She stoops to Conquer,” had had a personal existence.

On the other side of Wisbech, to the south-east, lie the churches of *Elm* and *Emneth*, which though in different counties—Elm in Cambridgeshire and Emneth in Norfolk—are little more than half a mile from one another, and were long held together. Emneth, though on a smaller scale, and wanting its peculiar features, is of much the same character as Leverington. It is in admirable order, having been recently restored under Messrs. Smith and Christian’s superintendence, at a cost of £2,000. It was very pleasing to be informed, that six tenant farmers in the parish engaged to contribute £60 apiece, in addition to subscriptions given by their wives, towards the restoration of their parish church. The force of such a noble example will, we trust, be soon felt in the parish of Walton. What Emneth has done surely Walton can do.

Emneth church, with the exception of the eastern gable which is high-pitched, and contains a very grand Early English triplet, is entirely Perpendicular. The nave, like all the other churches described, is of six bays, and has a lofty clerestory. The windows throughout are of ordinary types, and do not call for any notice. The tower is Perpendicular, plain but dignified, of stately height, and masculine proportions. The aisles of the chancel are also Perpendicular, but they open by semicircular arches on cylindrical piers, proving that they have been reconstructed on earlier foundations. One of the original Early English clerestory windows remains in the chancel, though now blocked up by the aisle roof. A Perpendicular sancte bell-cot, of good design, finishes the east gable of the nave.

The internal effect much resembles that of Leverington. We have the same loftiness and excellent proportions, and the same general air of space and dignity. In the recent restoration it has been well seated with oak, and all the adjuncts are solid and good. The rood-screen remains with its loft ; it bears considerable traces of its original colouring. The roof is a tiebeam one, with intermediate hammer-beams terminating in angels. The noble Early English triplet, which

¹ Lap. A. S. *bearn*. Readers of Chaucer will remember the words :

“ And in hire barme this litel childe she leid
With ful sad face, and gan the child to bless,
And lulled it, and after gan it kisse.”

The word “barm-cloth” for apron, survives still in some parts of England.

forms the east window, stands on the base of an earlier opening. The east end of the north aisle has been subjected to a singular alteration. It has been divided into two rooms, one over the other; the lower forming a plainly vaulted sacristy. The outline of the original east window of the aisle may still be traced externally. In the same aisle is a curious curvilinear triangular squintlike opening, now blocked, which is almost as perplexing as that already mentioned at Walsoken. The font is well designed, but plain. The rood-turret projects internally at the north-east angle of the nave. Under the tower-arch is the matrix of a glorious canopied brass of a knight, full ten feet long. This is popularly assigned to Sir Adam Hakebech, the founder of the church. This is only possible if we take the word founder in the sense of *rebuilder*, as the brass is some centuries later than the original fabric.

A short walk took us to *Elm*. This church has been restored by Mr. Teulon and Mr. Christian, and we are glad to say that the restoration has been in all respects as satisfactory as that of Emneth. We have indeed seldom seen more excellent works of the kind, or reflecting more credit on all connected with them. Elm church is much more interesting architecturally than that of Emneth, but less stately and well-proportioned. The nave is too wide for its height, and the chancel has been curtailed by at least one bay; the result of which is that the priest's door opens directly within the altar rails. The outline of the nave has also suffered very much by the flattening of its roof, which groups very awkwardly with the high-pitched roof of the chancel. The ground-plan is of the usual type,—a nave of six bays, western tower, and south porch. The chancel has no aisles. The chancel is Decorated; the windows very good. The side windows of two lights are peculiarly tall and graceful. There is some good glass in the chancel; that in the east window is by Clayton and Bell. The remainder of the church is chiefly Early English. The tower is the earliest part, and has a strong family likeness to its neighbours. The three lower stories are arcaded in each face, and have octangular corner turrets. The fourth story, which is an addition, later, but not much, is a reminiscence of the western tower of Ely, though the resemblance to the campanile at Chichester is still closer. The belfry story is octagonal. The corner turrets are carried above it, and touch the octagon on one face. The whole is surmounted by a small leaden spire. The battlements which crown the turrets are modern and bad. In each of the four chief faces of the octagon is a two-light window with a semicircular arch. When we look at the eastern face of this tower from within, we see that the nave as originally planned, was to have been much lower, and to have had no clerestory. The gable moulding still exists at a much lower level, and the windows of the second story open into the nave. Whether the church was ever finished on this plan is very questionable. That it was begun is proved by some lancet windows, now blocked, which are to be traced in the wall of the north aisle. But as the interval between the erection of the tower and the existing nave must have been very short, it is more probable that the design was changed in the course of building. Perhaps the works were suspended for a time, and on their resumption a new plan more in accordance with the taste

of the day was adopted. The nave, as we have it, is a singularly beautiful composition. The pillars of the arcade are alternately cylindrical and octagonal. The clerestory is a continuous row of lancets, two over each arch. The roof has double hammerbeams. The aisles, as usual, are broad, and the two-light windows are almost Decorated in character. That to the south has been entirely rebuilt in the late repair, which appears to have been of a thoroughly conservative character. The benches and other fittings are appropriate and good. Indeed, whatever has been done has been done well; and too much has not been attempted.

Having now completed our review of such of the Marshland churches as the limits of one day allowed us to visit, we may make a few general remarks upon them.

First, as to *plan*, we may notice the simplicity and uniformity of the groundplans. In all, except Walton, where the campanile being detached, hardly breaks the rule, the tower stands centrally at the west end of the nave—the one position which our modern architects seem purposely to avoid. The nave in each case is of six bays. The chancel almost always of three. All the chancels, except Elm, have or have had chantry aisles. There is always a south porch, and a stately western door. This latter was probably only opened on the visits of the Bishop or other high official personage.

Secondly, as to *style*, we have Late Norman or Transition at Walsoken, and the chancel of Emneth: otherwise the styles are, speaking roughly, chiefly confined to Early English and Perpendicular. Decorated is well represented by the chancel of Elm, and by the belfry spire and chancel of Leverington; but there is no entire church of that period. Of the styles named, the Early English is the best worked, though the Decorated is very good. Indeed it is difficult to find anywhere more exquisite examples of the style than some of these churches furnish. Walton is the most glorious, but in all of them the design and details are nearly as good as they can be. The Perpendicular is much plainer, and challenges attention chiefly by the excellence of its proportions.

Thirdly, the *towers*. We have had already occasion to remark on the singular family likeness between the towers of this district. All with the exception of Emneth are Early English, and of the same type. Three stories increasing in altitude as they rise, with arcaded faces, and octagonal angular turrets, and a well-designed west door. All of the Early English towers, except Walton, have been raised by an additional story. Walton has only had the addition of pinnacles and battlements.

Fourthly, we may notice the frequency of the *sancte bell cot*. Of the five churches we saw, it is only wanting in one: Elm. In all but Leverington it is in its usual place, crowning the eastern gable of the nave. With the exception of the parcloles at Walsoken and the rood loft at Emneth, there is not much ancient woodwork remaining.¹ The rem-

¹ We are grieved to have to state that, during the recent repair of Emneth church, the carved and panelled gates of the chancel-screen, forming an integral portion of the original Perpendicular design, were removed, and have not been reinstated. The earnest appeal of some of the chief subscribers to the restoration, backed by the

nants of painted glass also are much fewer and less considerable than the excellence of the fragments lead us to desire.

In conclusion, we may speak with great satisfaction of the condition of the churches. Leverington was restored too soon, but not badly for its date. The restoration of the other churches leaves little to be desired. Walton is at present a lamentable exception; but we trust it will not very long remain so.

E. V.

A FEW GLEANINGS FROM NORMANDY.

MY DEAR MR. EDITOR,—I fear that the handful of “Continental Gleanings” which I have picked up during a short sojourn in France will be scarcely worthy of a place in the *Ecclesiologist*. However, as I shall endeavour to abstain from repeating what has already appeared in its pages, and my notes will be of a varied character, I trust that something may be found in them of interest to all your readers.

My travelling companion was the artistic friend who accompanied me to Germany in 1858. During our brief stay at Dieppe, we went to the church of S. Jacques, a fine specimen of the later French style of architecture, dating from about the middle of the fifteenth to the beginning of the sixteenth century. It comprises a nave with aisles and side chapels, transepts, choir, and Lady chapel, in the windows of which is some modern stained glass. The second chapel from the west end, in the south aisle, and parted off from it by an elaborate Flamboyant stone screen, contains a group of statuary representing the Entombment. Our LORD is being placed in the sepulchre by Nicodemus and S. Joseph of Arimathea, and on the inner side of the tomb are the holy women and S. John the Evangelist, who supports the drooping form of the Blessed Virgin. The figures are about life size, and appear to have been recently regilt and coloured. A French author named Noel, writing in 1795, says that this work was executed in 1612, at the expense of a pious traveller who returned from Palestine: I should have dated it fifty years earlier. On the crest of a low grill in front of the solemn group were a few lighted tapers, which served to render it visible. On the pier between the third and fourth chapel from the west end in the north aisle, I noticed a dedication cross traced in yellow upon a red circular ground. As might be expected from its date, the church abounds in carving of the Renaissance and Italian styles. It is also furnished, most unworthily, with cramped high-backed pews with doors!

We quitted Dieppe at a late hour in the afternoon of Tuesday,

stringent but courteous remonstrance of the committee of the Archæological Institute have hitherto proved fruitless, and the screen still continues mutilated. The wanton and uncalled for removal of a feature of so much archæological and ecclesiastical interest, which had remained undisturbed for so many centuries, is deeply to be regretted. Happily the gates still exist, and only require to be replaced, which we trust will soon be done, thus removing the only blot on this otherwise praiseworthy restoration.

Sept. 25, for Rouen. Our first visit on the following morning was, of course, paid to the cathedral. The mean houses which formerly encroached upon the west front have been taken down. Of the four pinnacles which flank the three western porches, the two outer ones are modern and unfinished as regards their carving and statuary; much of their surface, indeed, being left in block. The Radix Jesse in the tympanum over the central entrance, and also the statues, &c., in the archivolt are protected by a netting of wire. You are doubtless aware that the central spire of the cathedral was destroyed by lightning about forty years ago. It was a cinque-cento wooden structure, intended to resemble stone. Its successor is marvellously poor and ugly, constructed of open cast-iron work in stages, and will, when completed, weigh 1,200,000 lbs.! the designer of this abomination, one M. Alavoine, deceased in 1834, having been, it is stated, at work upon it ever since 1823. The finial which was prepared to complete this spire has not been fixed upon it, a doubt being entertained of the ability of the tower to sustain it, in addition to the weight which it already supports. The exterior of the north transept is scaffolded, and under "restoration;" the statues in the jamb at the right side of the portal being, apparently, new. The renewal of the south transept is completed; and I regret to say that the result is painfully unsatisfactory, the stonework and sculptures being as smart and clean as if they had been constructed only yesterday. We found, on entering the cathedral, scaffolds in the fourth and fifth chapels from the west end, in the north aisle. The windows of these chapels were under repair, and contain some early glass, combined with specimens of the fifteenth or sixteenth century. To the western wall of each transept is affixed a picture, possibly of the early French or Flemish school, but placed too high to admit of a critical scrutiny. Low Mass was being said at 11.20 a.m., in a chapel in the north transept, and a verger was removing the houselling or communion cloth from the rail in another chapel at the same time. On the south side of the Lady chapel is a monument in memory of Gustavus Maximilian, Cardinal-Archbishop of Rouen, (who died in 1844,) erected by his successor in 1856. The recumbent statue of the Archbishop is placed on a high tomb, beneath a Middle-Pointed canopy. His head rests on a cushion; he wears a mitre, chasuble, and alb, bordered with lace; his hands are raised in prayer, and his pastoral staff lies at his left side. An angel with a thurible kneels at his feet. The back of the monument is diapered. The archbishop's vestment, &c., are of the modern type, but his effigy is solemn and dignified. The Lady chapel contains other monuments of some interest, which, however, have been described so often, that I need only allude to them here. Two cardinals' hats are suspended nearly over the altar, above which is a "sprawling" picture of the Adoration of the Shepherds, by Philip de Champagne. The stained glass in this chapel is, apparently, of the end of the fifteenth century.

From the cathedral we walked to the church of S. Maclou, which Mr. Fergusson describes as "a gorgeous specimen of the late French style, presenting internally all the attenuation and all the defects of its age; but in the five arcades of its beautiful western front displaying one of the richest and most elegant specimens of Flamboyant.

work in France." The destructive hand of "restoration" was busy upon this front, and a scaffold encumbered its southernmost "arcade." The windows of the apsidal chapels round the choir contain fifteenth century glass, representing saints under lofty canopies, and excessively light in tincture, approaching very nearly to grisaille. There is some later and modern glass, of fair quality, in other parts of this church.

The west front of the abbey church of S. Ouen, which we next visited, is sadly disappointing. The two towers and spires, which, as you are aware, have been built within the last few years, are lacking in height and massiveness; and the entire façade, although rich in sculpture and imagery, and notwithstanding its magnificent rose windows, is imbued, thanks to recent scraping and renovation, with the feeling of the nineteenth rather than of the fourteenth century. The greater portion of the glass in the church is either late or modern, and of little beauty and value. A pulpit of oak, elaborately carved, has been set up on the north side of the nave. It has a lofty triple canopy, of two stages, with pinnacles and figures, and finished at the apex with a statuette of S. Michael. At the angles of the pulpit are the four Evangelists, with their symbols; and statues of SS. Peter and Paul mount guard on either side of the preacher, among the woodwork which supports the canopy. The Lady chapel was dismantled, and littered with bricklayers' tools, mortar, &c.; and workmen were employed upon a new pavement in the part usually occupied by the altar. A series of modern pictures of the "stations," in which our Blessed LORD is figured throughout with a gilt nimb, are placed in the chapels which surround the choir. Externally, at the corner of the north transept, is a Romanesque tower, known as the *chambre aux cleres*, and reputed to be a relic of the church which preceded the present structure.

Nearly adjacent is the Hotel de Ville, originally erected by the monks upon the site of the dormitory of the convent.¹ Subsequently, the refectory was removed, in order that the above monotonous pseudo-classical building might be seen to more advantage! Within its walls, on the second floor, are the public library and picture gallery. An account of the treasures of the former will be found in Dr. Dibdin's "Bibliographical, Antiquarian, and Picturesque Tour in France and Germany," vol. i. pp. 165—179, 4to., 1821. The latter contains about three hundred paintings of different schools, principally modern. The gem of the collection is an altar picture, ascribed by Mr. Weale, of Bruges, to Gerard David. The following description of it is abridged from that in Mrs. Jameson's "Legends of the Madonna," pp. 113, 114, edit. 1852. In the centre the Blessed Virgin is enthroned; the Child, seated on her knee, holds a bunch of grapes. On the right of S. Mary is S. Apollonia; then are two angels in white raiment, with lutes in their hands; and then is a female head, seen look-

¹ "At the abbey of S. Ouen, Rouen, a sort of palace, now the Hotel de Ville, was erected for the residence of a few monks, which resided in that famous house during the seventeenth century, who, having abandoned all regular observances of the cloister, resided in separate suites of spacious apartments."—"Contrasts," by A. W. Pugin, p. 53, note. 4to., 1841.

ing from behind. More in front, S. Agnes, splendidly dressed in green and sable, her lamb at her feet, turns with a questioning air to S. Catharine, who, in queenly garb of crimson and ermine, seems to consult her book. Behind her is a man with a very fine face; and more in front S. Dorothea looks down on her basket of roses. On the left of the Virgin is S. Agatha; then two angels in white with viols; then S. Cecilia, and near her a female head; next S. Barbara, wearing a beautiful head-dress, in front of which is worked her tower, framed like an ornamental jewel in gold and pearls. S. Lucia next appears; then another female portrait. All the heads are about one fourth of the size of life. "I stood," remarks Mrs. Jameson, "in admiration before this picture: such miraculous finish in all the details, such life, such spirit, such delicacy in the heads and hands, such brilliant colour in the draperies." This beautiful work of art was formerly in the conventual church of the Carmelites of Sion at Bruges.

Wishing to see the remarkable modern church of Notre Dame de Bon Secours before dusk, we contented ourselves, after leaving the Hotel de Ville, with a rapid survey of the Palace of Justice, and formerly the Parliament House of Normandy, (a very ornate specimen of late Flamboyant, containing the law and criminal courts, &c., and a hall which aspires to the distinction of being the finest in France;) the Tour de la Grosse Horloge, commenced in 1389; and the Place de la Pucelle, with its mean cinque-cento monument—comprising a statue and a fountain—of Joan of Arc. We drove from the interesting spot last named, by the Quay-side, the Champ-de-Mars, and up a steep ascent to the above-mentioned church, which crowns a lofty height rather less than two miles eastward of the town. A minute account of it (derived from a description which was printed in 1847, and was anticipative rather of what this votive fane was intended to become, than a faithful representation of its existing state) is given in the *Ecclesiologist*, No. LXIV., pp. 201—205; and "W. C. L." has contributed some remarks supplemental to that account to the *Ecclesiologist*, No. XCIII., pp. 383, 384. Since the publication of the latter, in 1852, the interior of the structure has undergone a surprising change. "W. C. L." observes that, "were it not for the glass, I think it would be the coldest-looking church I ever saw. . . . When it is remembered that the whole of the building, piers, arches, and roof, are built of smoothed stone, of one uniform colour, it may easily be imagined how one longs for colour." The want, so deeply felt by your correspondent, has been lavishly supplied. Pillars, sculpture, walls, and arches, from floor to roof, (which is painted blue, and powdered with gilt stars,) are now arrayed in divers hues, which are combined and contrasted in rich designs and patterns, and heightened and harmonized with gold. This gorgeous display of polychrome, combined with the deep yet resplendent tinctures of the numerous storied windows, presents a *coup-d'œil* which cannot fail, I think, to win the approval of the admirer of mediæval ornament, although he may prefer, *per se*, the more enduring grandeur of mosaic. At all events, the internal decoration of Notre Dame de Bon Secours is a great success; and, taken as a *whole*, it approaches nearer to that which has been conjecturally ascribed to churches of the fine period, than any-

thing of the kind (except, perhaps, the Sainte Chapelle) which I have seen elsewhere. The pulpit, of oak, is lofty, and divided in front into three compartments, which are flanked by statuettes of saints under canopies, and contain reliefs of the Miraculous Draught, of our LORD giving the commission to the Apostles, and His Disputation with the Doctors. At its pedestal are three grand sitting figures, and it is surmounted by a canopy which terminates in a soaring pinnacle. The high altar is approached by an ascent of three levels, raised on two, three, and three steps respectively, counting from the nave. It is described by anticipation in the account of 1847, (cited in No. LXIV. of the *Ecclesiologist*,) but was not erected until some years afterwards. The front contains a series of statuettes in niches, and these as well as the retable and its canopies, niches, reliquaries, &c., have all the appearance of being formed of refulgent gold. On either side of the apsidal sanctuary are full-length coloured statues, about life size, including the figures of S. Agnes with her symbol, and of our LORD on the Cross. The marble pavement of the choir is inlaid with devices, comprising, within circles, Adam and Eve, the Lily with a starry coronal, &c. The elaborately carved choir-stalls are canopied and enriched with gilding. The reredos to the altar at the end of the south aisle has, in imagery, above the tabernacle, S. Joseph and the Child JESUS, with an angel in a niche on either side, and that of the corresponding altar in the north aisle the Blessed Virgin over the tabernacle, holding in her arms the Divine Infant. At her right and left hand are niches, containing two sculptured lily vases and angels. There are no other altars than those already mentioned in the church. A fine organ occupies a loft within the western tower. The wall-space below the windows of the north aisle is nearly covered with votive tablets, in memory of benefits presumed to have been obtained by the Virgin Mother's intercession. One of them bears the following remarkable inscription:—"At Sebastopol, in the thickest of the fight, I called upon Mary, and she heard me." In addition to the sculptures in the tympana of the west doors, described in the *Ecclesiologist*, are representations of S. Anne teaching the Blessed Virgin to read, and the Marriage of S. Mary. In the tympanum over the north door are figured the holy house of Loretto being borne through the sky by angels, and the Almighty FATHER with adoring angels on the other side; and in the one over the south entrance is represented the Annunciation.

Next morning we spent some time in the Museum of Antiquities. These are arranged in the cloister of the ancient convent of S. Mary, at the northern end of the Rue Beauvoisine. Passing from the street into an outer court, I observed a number of Gothic statues of saints, &c., of large dimensions, and in good preservation, which, I fear, had been removed from ecclesiastical edifices in Rouen. In a grass-grown plat adjoining the cloister are numerous other sculptured remains. Here are also two circular leaden fonts. One of them is ornamented round the outside by circular arches on pillars in low relief, and the other, and smaller, bears an inscription on its exterior. Both fonts are separated internally into two unequal parts. The cloister windows are filled with specimens of stained glass, ranging from the thirteenth

to the seventeenth century. The museum contains antiquities of the Gallic, Roman, Frankish, Mediæval, and Renaissance periods. Not the least interesting of its treasures is a collection of charters of the Dukes of Normandy, on one of which is traced the cross or "mark" of William the Conqueror. A glass case protects a beautifully enamelled crucifix, a jewelled cross, a monstrance, two pyxes, and two reliquaries. In another are several ivories, including a fine early statuette of S. Mary seated, and holding the Child to her bosom. In a third is preserved, in a glass box, all that remains—a few particles of shining whitish dust—of the "lion heart" of our Richard I. It was discovered beneath the pavement of the choir of the cathedral by the antiquary Deville, in June, 1838. Among an important collection of wood carvings is conspicuous a noble triptych with folding doors. Its central compartment comprises groups of the Nativity, the Adoration of the Wise Men, and the Purification, all coloured and gilt. On the left wing are pictures of the Marriage and Annunciation of the Blessed Virgin, and on the right, of the Flight into Egypt, and our LORD among the Doctors. Above the middle division are paintings of the Almighty FATHER (conventionally represented as the "Ancient of Days") and S. Mary. At the further end of the museum is the *Musée Municipal de Ceramique Rouennaise*, founded by M. André Pottier, in 1864; and near this choice collection of pottery is a mosaic Gallo-Roman pavement, discovered in 1838 in the forest of Brotonne. (S. Inf.) Perhaps I cannot better conclude this very imperfect notice of a very valuable repertory, than by mentioning an exquisite model of the church of S. Maclou, and a shrine or reliquary¹ of considerable antiquity, which are prominent objects in the collection.

Beside the churches which I have mentioned, the only church which I had an opportunity of entering was that of S. Vincent. Its architecture is Flamboyant, and it is chiefly remarkable for its numerous windows of good stained glass, of the style and date of that in King's College chapel, Cambridge.

I will bring this long letter to a close with a few words on the general appearance of the ancient metropolis of Normandy. For the sake of those of your readers who have not seen Rouen, I will just observe, that the sketch of it in Bradshaw's "Continental Guide" is far from accurate. The tourist will not find, as therein stated, that "the door-posts, window-frames, beam-ends, and woodwork of almost every building are chequered, intersected, and ornamented with rich carving, grotesque heads, flowers, and other fanciful devices;" neither will he behold "the *mouldering* magnificence of the cathedral, churches, and other public edifices." On the other hand, a statement which appeared some weeks since in a daily print, to the effect that Rouen had been "thoroughly Haussmanised," is equally untrue. The gabled houses, indeed, which erewhile lined its quay, have been succeeded by long rows of showy buildings; and wide streets, of the latest Parisian fashion, intersect and cross its narrow passages and picturesque courts and *places*; but quite enough of its elder portion yet remains to re-

¹ This—a work of the end of the twelfth century—is called the shrine of S. Sever, and was formerly in the cathedral. It is in the shape of an ark, and made of wood, overlaid with plates of copper gilt, and enriched with silver statuettes.

ward the examination of the archæologist, and enable him to present to his mind's eye a fair and faithful picture of Rouen "in the olden time."

I am, my dear Mr. Editor,
Yours very sincerely,
J. FULLER RUSSELL.

Greenhithe, Nov., 1866.

THE CATHEDRALS OF IRELAND. II.

To the Editor of the Ecclesiologist.

MY DEAR SIR,—In resuming the subject of Irish Cathedrals, it seems expedient to depart from the order which I had proposed to myself, namely, that of beginning with the most ancient class of these churches, and to proceed in a regular chronological course. But I am now induced to proceed directly to a notice of one of the most remarkable, that of CASHEL; for this reason, that an interest has been lately excited, or rather revived, for the restoration of that celebrated old church. It is much to be desired that this interest may have a practical issue, since there is no object in Ireland more deserving the attention of ecclesiologists. The expense of the thorough restoration would not be very great; and the fabric is of no great extent, without aisles, and though of very noble architecture, both in proportions and style, yet with few details which would require elaborate reconstruction or repair. If the present restoration were confined to the choir, so as to fit it for divine service, the expense, I believe, need not much exceed £1,500, or at the utmost £2,000; while perhaps the completion of the whole church might be well done for about £6,000. If I might advise, I should strongly recommend at present the restoration of the choir for service, with correct, but not elaborate or expensive fittings, leaving these for future times.

The fabric of the cathedral consists of a choir, about 88 ft. by 27 ft. (I cannot answer to a foot,) of two noble transepts, long in proportion, and of a nave, which forms the shortest limb of the cross. It is not improbable that a longer nave was originally intended; but that this was hindered by the existence of a castellated building at the western end, originally the palace or fortress of the Munster kings, and used down to the middle of the seventeenth century for both a garrison and episcopal palace. This very picturesque castle was never removed, but was altered and partially rebuilt; part of the fabric being of the sixteenth century. The church itself, however, presents a striking uniformity of design; being of Early Pointed, with large narrow windows, of single lights, deeply splayed, the shafts and mouldings of bold but simple and graceful character. The height of the walls and pitch of the gables are admirably proportioned to the length and breadth, and the angular buttresses of the transepts are decorated with fine niches

and mouldings. There is a central tower, still in tolerable preservation, the roof beneath being boldly groined. In the choir on the south side are a series of clustered windows (of the kind described above) extending about half-way down, the rest of the wall having an ancient sacristy and Cormac's chapel behind it. There is no such clustering on the north side; where in ancient times there can be no doubt the treasury and other buildings stood. It is to be observed, that this clustering of windows on the south-eastern side of the choir is a feature of frequent occurrence in Irish churches of this date. Each of the transepts is terminated by a lofty triplet, with a circular window in the apex of the gable. The upper part of the eastern wall of the choir is now ruined; but Mr. Slater has discovered the bases of a triplet there also. Since this discovery, I have observed that this triplet is represented in a perfect state in Ledwich's *Antiquities of Ireland*, (Dublin, 1790, p. 149.) the plate being obviously taken from a drawing of much older date, as I shall show in my next letter.

I need say but little of Cormac's chapel, so well known to architects and antiquarians. But its remarkable want of parallelism with the choir has formed a matter of frequent conjecture. An anonymous and sensible writer of a "*Philosophical Survey of the South of Ireland*," published in 1778, p. 125, notices the opinion that this arose from the difference of orientation when the cathedral was rebuilt. He says, that if the angle made by those buildings with these others be nine degrees, this could bring the foundations of Cormac's chapel to the middle of the fifth century, the cathedral being rebuilt in the eleventh. This does not seem probable. I cannot but accede to Mr. Slater's opinion, (in whose company I had the pleasure to make a second visit within the year to Cashel last autumn,) that this alteration arose from the unequal nature of the ground. There would not have been sufficient length for the new building, in a parallel line with Cormac's chapel. So it was erected between Cormac's chapel on the south-west side and the round tower on the north-east, these ancient features being religiously preserved, and it was connected with the old castle, the site of which it might have been originally in contemplation to remove. That chapel is entered from the southern transept, and its adjoining sacristy was remorselessly cut through by the south wall of the choir, so as to make the chamber a very irregular trapezium.

This letter is, however, not intended for a regular architectural essay on this most remarkable church. If I can aid in exciting a general interest, by marking a few salient points, my purpose will be served. I cannot give measurements, as the very limited time of my two visits did not allow of this. But I venture to say a few words as to the date of the buildings. In one respect I have the great presumption to question, (though not to contradict,) the very authoritative judgment of the late Dr. Petrie. He thinks that the building of Cormac's chapel has been erroneously attributed to Cormac Mac Cullinan, the celebrated and learned king and bishop of Cashel, (A.D. 901—8;) that it was really finished and consecrated by another Cormac in 1134; since all the Irish annals speak of this fact, and of the presence on that oc-

casion of the magnates of Ireland, both lay and ecclesiastical. I cannot but think that the style of the building belongs to a far earlier date, and may not unreasonably be assigned to that of the above-mentioned king-bishop: and that the annals may have confounded a consecration with a *reconciliation* of this church, after a desecration during those savage wars of which Cashel was so often the victim. The features of the building seem to be far more archaic than the Norman and Hiberno-Byzantine of that period. The author of the work above mentioned, thinks "it more than probable that it was erected by Cormac, upon the very foundation of that church, originally built here by S. Patrick." But then, Dr. Todd has shown that S. Patrick's visit to Cashel is fictitious.¹ (And here let me express an earnest hope that in any contemplated work, *no restoration whatever* of this architectural gem may be attempted, beyond what may be necessary to keep it water-tight.)

As for the cathedral itself, beyond a few details at the western end, there can I think be little reasonable doubt that it was built, (probably covering the site of a similar church,) by the illustrious Donat, or Donald More O'Brien, the accomplished and enlightened King of Thomond, the founder also of the cathedrals of Limerick and Killaloe, who flourished between the years 1168 and 1194: at least that it was begun in his time, and finished not long after according to the original design, which bears the impress of one consistent conception. There is a resemblance in many particulars between these cathedrals. Cashel and Limerick are distinguished by the triple battlements (*battle-embattled*, as heralds call it,) crowning the external walls,—a remarkable feature in the church architecture of Ireland. All have transepts,—in all probability a novel feature then in Irish churches,—choir and transepts being terminated by clusters of single lights (two in each transept of Killaloe, five in those of Limerick, and three in those of Cashel,) the eastern window being a triplet in all, and the western also at Killaloe and Limerick. Killaloe like Cashel has no aisles. The nave of Limerick appears more ancient than the others, especially in the square piers of the nave, and the plain arches without chamfers or mouldings which spring from them. The transepts of Limerick appear to be an after-thought, as some details of construction indicate, but I have no doubt they were executed shortly after the main part of the church was built. There are aisles to the nave at Limerick, and numerous and spacious side chapels of various dates. The greater or lesser size of these several buildings seems to have been regulated by local circumstances, connected with expense. But my conjecture is that Limerick (where there are some small remains of older Hiberno-Byzantine work) was the earliest, Killaloe the next in date, and Cashel the latest.

To the sovereigns and bishops of the family of O'Brien in the twelfth and thirteenth centuries the Province of Munster is indebted, not only for these fabrics, but for the more complete organization of their cathedral bodies, after the models of the cathedrals of England and Nor-

¹ S. Patrick, Apostle of Ireland, p. 468.

mandy, and Northern Europe especially. On this point I shall hereafter offer some remarks. And it is a circumstance worthy of our gratitude, that to the zeal and devotion of a living member of this ancient race, the Hon. Robert O'Brien, the successful restoration of Limerick cathedral (though not yet fully carried out) is mainly due.

The round tower, standing at the north-east of the north transept, and connected by a passage with the church, is one of the noblest still existing in Ireland. The masonry is admirable, and the tapering form most graceful. There seems no reason to doubt that this tower is as old as the time of Cormac, the king-bishop.

The ancient monumental slabs and tombs are very numerous, both in the transepts and choir. Some of those in the choir are not now *in situ*. It seems most desirable that an accurate survey and record should be made of these; indeed, this part of Irish archæology admits of great expansion. How much we owe to the late Dr. Petrie, and to living Irish antiquarians, is well known; but we want a work which shall give a clear and popular history of these monuments, with accurate plans, copies of inscriptions, and details. I earnestly wish some combined movement were made in this direction. At Cashel, and in its neighbourhood, there are not wanting those who could well illustrate this subject. Of course Archdeacon Cotton, who has done so much towards recovering the cathedral from further ruin, and for exposing its monuments to view, is a host in himself; and much is due to the zeal of Mr. John Davis White, the registrar of the diocese, and librarian of the Diocesan Library, who is now publishing, in parts, historical memoirs of Cashel.¹ And there are local traditions still extant, which ought to be taken down.

While upon this subject, let me apply the same remarks to the most interesting remains of Kilmacduagh, full of monumental histories, (where, by the way, the very noble round tower is in a most dangerous state, and calls for the merciful interposition of antiquaries,) and to the old abbey of Atherny, a list which might be easily swelled. Within my own memory Glendaloch has been despoiled of one of its most remarkable monuments, (the monumental slab of the O'Tooles, local kings in Wicklow,) with an Irish inscription, fortunately preserved by Ledwich;² and how the numerous Celtic monuments at Clonmacnoise might have fared, but for the exertions of Dr. Petrie and the present Bishop of Limerick, it is fearful to think. In fact, we require an enlargement of Archdall's *Monasticon*, supplemented by notices of the cathedrals, and illustrated by engravings, like Bandinel, Caley, and Ellis's edition of Dugdale, with the addition, however, of copious and complete notices of sepulchral monuments.

Outside the church, and near the south-western porch, (by which it is entered,) stands the old cross, with the figure of S. Patrick partly mutilated. There is something which strikes me as very awful in this grey and weatherbeaten monument. It stands as on a plinth on a large quadrangular stone, which, according to an uncertain, but not

¹ The work is entitled, "Cashel of the Kings."

² *Antiquities of Ireland*, plate at p. 39, text at p. 40.

improbable tradition, was a monument of idolatry before the conversion of the natives to Christianity.

The table land of the hill on which the cathedral stands forms an extensive churchyard, and is surrounded by a wall, serving, in an ancient time, for purposes of defence, when the place formed a strong fortress. Hence the name of the place, *Cashel*, meaning a walled enclosure.

Below the church on the south side, on the slope of the hill, the walls following the inequalities of the ground, stands the college or hall of the vicars choral, a building the details of which are mostly of the fifteenth or sixteenth century, when the college was endowed, or at least augmented. This building is partly inhabited by the sexton, and could be easily restored throughout for ecclesiastical purposes, such as the lodgment of the choristers and their master, &c. This building groups well with the church above; and its wall, built against the sloping hill, is lofty, massive, and well constructed. The entrance to the churchyard is through the gateway of the college, in perfect preservation, and so secured as to preserve the church and churchyard from desecration. The whole precinct is now kept in admirable order.

No one of any taste or feeling who has seen this church but must have been struck by the grandeur of its position, on the summit of a barren limestone rock, rising above the town, which mainly lies on the southern side. It has an air of inexpressible loneliness, when its grey ruins and round tower are seen on the north side, from the Dublin road, long before any part of the town (which has hardly any suburb) appears. But the southern side, as seen from the beautiful garden of the deanery, (formerly the Archbishop's palace,) which lies just under the rock, is by far the most picturesque. There is, perhaps, no ancient building of its size with a more varied outline. The highly-pitched gables; the series of lofty, narrow windows; the castle at the west end; the richly-ornamented side of Cormac's chapel, with its two turrets at each flank; the old round tower, rising above the choir walls; the square central tower, and the boldly machicolated walls, and the vicars' hall beneath, all resting on a rock, in itself most picturesque; form an object altogether unique, certainly unrivalled in Ireland.

In my next letter, after finishing my remarks on the fabric itself, and its vicissitudes, I hope to proceed to trace out the ancient constitution of this church, and to show that all its arrangements, as connected with Divine Service and canonical residence, were originally complete, and are still capable, to a considerable degree, of restoration; and afterwards, I hope also to prove the same facts with respect to many of the Irish cathedrals, even some of the smallest and most impoverished.

Believe me to be, my dear sir,
Your faithful servant,
JOHN JEBB.

Peterstow, Ross,
Jan. 14, 1867.

THE REBUILDING OF THE NAVE OF S. MARY'S, NEW SHOREHAM.

WE have much pleasure, considering the great importance of this work, which is one of the largest undertakings of late years, and which will give us a church of minster-like proportions, in giving extracts from the two reports which the architects, Messrs. Slater and Carpenter, have addressed to the Restoration Committee. The exquisite beauty of the *details* (transitional between Romanesque and First-Pointed) of the existing choir are no doubt familiar to our readers. We may note that this choir is probably the example of the triple vertical arrangement carried out with the least altitude in England. The Romanesque nave only presents nave and clerestory. Years ago, as is noted in the report, Carpenter prepared plans for rebuilding the nave; but, under the influence of the somewhat destructive spirit which characterized the early ecclesiological epoch, he proposed a Third-Pointed structure. We think the recreation from the still-existing bay of the original Norman building a more judicious proceeding. It is pleasant to learn that the initiative in this work has been willingly and generously taken by the inhabitants themselves, who, having realized that they needed further church accommodation, realized, moreover, that there was one only right way of coming by that accommodation.

“TO THE RESTORATION COMMITTEE.

“GENTLEMEN,—We beg to lay before you the following report of your church, with a brief historical notice, and also some remarks on the works which should be undertaken for the purpose of thoroughly restoring it.

“We would preface these remarks by noting that the late Mr. R. C. Carpenter made under instructions, a detailed survey of the whole fabric, and prepared drawings showing it in that complete state of restoration which he recommended; these drawings have already been laid before you; and besides them we have in our possession the original memoranda and detailed measurements made by Mr. Carpenter from the year 1846, and onwards.”

“The present church is, as is well known, the remains of the large cruciform building having a central tower, north and south transepts, a square-ended choir with aisles, and one bay of the nave still attached to the tower. It is of various dates; of the original Early Norman church erected between 1096 and 1100 there now remains only the north, south, and east arches of the tower, with part of the wall above. It was very low and narrow, and simple in all its details, the original water-table of the choir-roof is still visible on the east wall above the arch. It is hardly likely that this early church was ever completed; building operations were in those ages the work of years; and, as was usually the case, the apsidal choir would first be built, and that part of the tower adjoining it; during these years the Norman style elaborated itself, and when the transepts (having each an apsidal chapel opening out of its east side,) and the nave were commenced about 1130, they were erected on a very much grander scale and with more perfected detail than the choir. The west arch of the tower is of this later date; the tower itself was then carried slowly up, and the Pointed arches of the upper stage give evidence of the first signs of the transition to the Pointed style which was then (1159) being

brought about. Shortly after the completion of the tower, the old choir was pulled down, together with the semicircular chapel of the transepts.

"The then lord of Bramber was William de Braose, who though violent and vindictive, was praised by contemporaneous historians for his piety and goodness in making large donations to churches; and as it is known that he largely endowed the churches of Abergavenny in Wales and Lira in Normandy, we can assume with almost certainty that the present magnificent choir was commenced chiefly at his expense between the years 1170 and 1175.

"The progress of erecting it was very slow, for during the wars between Philip of France and John, the church of S. Mary being attached to that of S. Nicolas at Old Shoreham, an alien priory belonging to a French monastery, it was always liable to confiscation at the pleasure of the king, and the works would thus be hindered. Therefore in William de Braose's time, and almost up to the year 1200, little more was completed than the side walls of the aisles, and the east wall of the choir as high as the string below the upper triplet. During these years the round-arched style besides becoming more elaborate and beautiful in its detail, gradually merged into the pure Early Pointed, and in this style the arcades, triforium, clerestory, and groining of the choir and its aisles, were completed. Shortly afterwards, on account of a too great lateral pressure from the transverse vaulting ribs, it was found necessary to remove the small clerestory buttresses, and build on each side of the choir two massive flying buttresses.

"Subsequently to this, up to the destruction of the nave, the church remained unaltered (with the exception of the introduction of a few poor and debased windows) and celebrated as one of the grandest and most beautiful churches in the kingdom."

"The works necessary to be undertaken for this object, are shown on the accompanying drawings, and will include, first, the rebuilding the nave and aisles, the restoration of the ancient portion of the nave, and filling the area with open seats; secondly, the restoration and repairs of the stonework of the transepts, new roofs following the pitch of the old water-tables on the tower, replastering the walls and cleaning the stonework internally, and new open seats; thirdly, the strengthening and securing the tower piers, stair-turret, and walls, the restoration of the stonework and a new roof; fourthly, cleansing and repairing the stonework of the choir and aisles, both externally and internally, with new windows in place of the comparatively modern openings,—restoring and making good the groining and flying buttresses,—a new roof of the original pitch, and new stalls and choir fittings of oak, pulpit, &c.; generally, reglazing all the windows, new paving, steps, plastering, &c.; and lastly, though by no means least in importance, lowering the ground and forming proper drains outside the church, providing at the same time for proper ventilation for the floors of the seats.

"We are of opinion that the works with which the general restoration should be commenced, are the rebuilding of the nave and aisles, the restoration of the tower piers, the removal of the external earth, the drainage, and making good to the foundations.

"We remain, gentlemen,

"Your obedient servants,

"W. SLATER.

"R. CARPENTER.

"*Carlton Chambers, Regent Street, London.*

"Oct. 1865."

"TO THE RESTORATION COMMITTEE.

"GENTLEMEN,—We have, in accordance with your instructions, prepared the working and detailed drawings, and the specifications, for the restoration

of the nave and aisles, which drawings we have forwarded to the honorary secretaries. We have also surveyed the tower, transepts, and choir, and beg to submit to you our estimates for the works which are, in our opinion, necessary to be done for the purpose of thoroughly restoring them.

"Having been enabled to make a more thorough examination of the whole church than we had done before submitting to you our previous report, we beg to lay these additional matters before you as a supplementary report, and as explanatory of the estimates.

"1. *The Nave and Aisles.*—We have found, upon inspection, that most of the old foundations remain; and, being for the most part very well and strongly built, we trust that the new walls may be built upon them: but we have considered it best to specify new foundations to be estimated for, which, if not necessary, will be measured up and deducted from the contract price. This cannot, however, be finally settled until all the earth is removed from around them. On the south side of the aisles are the lower portions of the walls of a chapel or porch connected with the ancient monastic buildings, which were in Waynflete's time destroyed by the sea and a violent tempest. As we have no authority to guide us in the restoration of this building, we have not considered it advisable to rebuild it.

"On all other points the drawings will explain themselves, and will show that the examples and character of the ancient work are strictly followed. It is suggested that, if it is more desirable, the nave alone might be rebuilt at present, arranging for the erection of the aisles at a future time.

"2. *The Tower.*—For many years there have been settlements in the north and east walls, and in the north-east pier. We have carefully investigated them, and are of opinion that the chief cause of failure is the defective construction of the staircase, which takes, as it were, the core out of the pier, and throws all the superincumbent weight on to the outside shell. If this shell or casing had been of solid masonry, there would have been no fear of any danger; but as the pier is partly built of rough rubble flint-work, and the stones of the masonry of the columns and jambs are very small, and in very many cases have no bond whatever, the outside shell has proved unequal to support the weight above it, which has crushed it between the capitals of the arches and their bases, and caused the pier to bulge and fracture in the direction of the strain. This, and the effects of rain penetrating its roof, have also caused the breaking of the bond of the upper external walls of the stair-turret from the main tower walls, its steps being also broken across, and in many places only kept from falling by bars of iron, which are now in one or two places quite rusted through. The upper part of the tower and the other three piers are perfectly sound.

"We should advise, in the first place, that strips of plaster should be placed across the ends of all the cracks in the piers, and carefully watched to ascertain if there is still any movement taking place; and in the second place, we consider that the ultimate safety of the tower can only be insured by the removal and rebuilding of the north-east pier, from the foundations to the capitals of the arches. In order to do this, the arches and the adjoining walls must be very strongly shored and needled up, and the old pier removed only in small portions at a time. The new pier should be built in solid, and hard, and bonded masonry throughout, with strong new steps firmly fixed into the stonework. Besides this, the whole of the steps should be taken out, and new steps inserted, and the upper part of the external stair-turret walls rebuilt, inserting good bond-stones at frequent intervals, and well fixed into the body of the tower. The opening into the church from the stairs should be filled in strongly with solid masonry. These works will, we consider, effectually secure the safety of the tower, and the remaining works will be the restoration of the windows and parapets, and defective masonry, with a new oak floor in the ringing-chamber.

"The works to the tower-piers and turret will require to be very carefully and skilfully done, by a person used to undertakings of a similar character, and under the direct superintendence of an experienced clerk of the works.

"3. *The Transepts.*—The roofs are of fifteenth century date, and of a lower pitch than they originally were; the timbers are defective, and in many places the water comes in. The walls generally are in a sound and substantial state of repair. The works which we consider to be necessary are, the erection of new roofs, of the ancient Norman pitch, following the type of that designed for the nave, and using for a covering the old Horsham slates. The old eorbel-table to be restored, and a gutter fixed on it to range with that of the nave. The gable walls will also be raised to suit the pitch of the roof, and the original areading in the south gable restored. The debased fifteenth century windows will be removed, and all the original Norman work repaired and renewed where necessary, as also the facing and plinths. The walls to be cleaned inside, and plastered with Parian cement. The original level of the floor should also be adhered to, and a tile pavement laid down, and the area seated with open seats, to correspond with those of the nave. The windows also require re-glazing.

"4. *The Choir and Choir Aisles.*—The main object to be kept in view with regard to the choir is the placing it in a sound and substantial state of repair, leaving for the present an open question the arrangement of the seats, tile paving, and all fittings, which may easily be added hereafter.

"The roof is very defective, and has been often repaired and patched. The water has effected an entrance, and rotted off the ends of all the main timbers and beams, which now rest on brick piers supported on the chalk vaulting, and almost independent of the walls. We should recommend that a new roof be put on, re-using all the old rafters and timbers as far as they may be found to be good. The old lead to be recast and relaid, and the gutters carefully constructed and laid to such falls as to prevent the water lying. The parapets are comparatively modern, and the old arched eorbel-tables of the original parapets are built up in them. The ancient corbelled parapet should be restored, and will be, as formerly, lower than that now existing.

"The roofs of the aisles are in a very fair state of repair, and will only require making good where necessary, and the restoration of the ancient parapets and eorbellings, fragments of which still remain.

"The external facing and masonry of buttresses, plinths, &c., requires repairs in many places, and repointing. The masonry of the clerestory and east lancet windows will be renewed where necessary, and the tracery of the rose window in the east gable restored to its original design, and glazed.

"The debased windows in the aisles must be removed, and new windows, following the ancient early examples, inserted. The internal masonry requires cleaning and repairs, more especially in the wall areading and strings, which have been very much cut away for the later windows. The groining is, on the whole, in a good state of repair, but in one or two places, especially in the eastern bay, where it is fractured, it will require the chalk spandrels being rebuilt, and the stone ribs reset. The triforium arches require making good, and the filling in and boarding removed, so as to throw the triforium gallery open to the church.

"We subjoin our estimates of the proposed works.

"We remain, gentlemen,

"Your obedient servants,

"W. SLATER.

"R. CARPENTER.

"4, *Carlton Chambers, Regent Street, S.W.,*
 "February, 1866."

NOTES FROM CAMBRIDGE.

THE architectural activity—activity mostly displayed in the Gothic direction—which has characterized Cambridge during the past two years, deserves a special notice. To commence with the college in which our Society took its rise, the hall of Trinity College has been cleaned and decorated, under the direction of Mr. Arthur, a London decorator. The cinque cento woodwork, including the roof, has been picked out with gilding, and the entrance-screen cleared of paint; while the groundwork of the roof has been tinted light blue, and the lighting provided for by a row of double brass gas coronæ. The general result is to add both breadth and height to the building, without introducing undue garishness. As soon as the gilding is a little toned down, the whole effect will be very harmonious. The louvre outside has also had gilding boldly applied. Not much has been done in the chapel, but that in a right direction; for the offensive prayer-desk looking west is now abolished, and the prayers are said from the side stalls; while a brass eagle, the gift of the Master and Mrs. Thompson, has been supplied by Mr. Potter. All the windows of the ante-chapel on the south side, and half of the most eastern one on the north, (with a temporary filling of grisaille for the lower part,) have been filled with painted glass. We wish that it were of higher artistic quality. The question of chapel accommodation will (it is not improbable) ere long engage the attention of Trinity men. Some, fired by the example of S. John's, have been talking of rebuilding the chapel. We must confess much repugnance to the idea. The present chapel is not the monument of a good age, but it is so thoroughly identified with the history of the college, is of really such magnitude, and with its fine woodwork is so dignified as to make its preservation an interest to all old members of the college.

The large addition to the late Master's Hostel has already risen to the height of the first floor. It will comprise a long court, containing some seventy sets of rooms, extending all down All Saints' Passage, with a façade to Sidney Street. We have not heard the result of the objection taken by the authorities of the town to the angle tourelle and the oriel window on the street line, on some imaginary grounds of inconvenience.

The great works at S. John's are rapidly progressing. The new lodge is already in use, and the hall has been extended over the space occupied by the western portion of the old lodge (eastern,) with great advantage both to appearance and usefulness; with the anomaly, however, of double oriels, the old and the new one both projecting on its right hand side. The louvre is now out of centre, but Mr. Scott's design includes a new one properly placed in regard to the addition. The picturesque flamboyant oriel which formed the feature of the old lodge from the first court, has been together with the panelled room which it lighted transferred bodily to the new lodge, while the long gallery of

the former building is retained, and is being converted into the combination room.

The greatest of all the works both at S. John's and in all Cambridge is of course the new chapel of that college which is already advanced enough to form a conspicuous feature in the general landscape. We conclude that our readers are all conversant with the general outline of this very fine structure, in which as at Exeter College chapel Mr. Scott has introduced the apse into our religious collegiate architecture. Now that the roof is on we can judge of the proportions. In breadth there is nothing to be desired, but we think that both inside and out the building would have been improved had a little more height been given to it. The silver-grey slate of the roof is very telling, but red brick for the walls (not the dressings, which are of stone in the older buildings) would have made the chapel harmonize far more completely than it does at present with the original college. It may look, we fear, a little low inside; and, in the external group, the roof—itsself so good—is almost too prominently visible. The organ chamber on the north side of the sanctuary opens with an arcade of two windows' breadth to the inside, while it externally displays itself by an aislelike building with a lofty roof hipped east and west parallel with that of the chapel. This is one of the ablest bits about the composition. Though the building bears a general resemblance to Exeter College chapel, the way in which it is worked out is very different. For instance, the long two-light windows of the one are replaced by broader compositions of three lights at Cambridge, and the groined roof of the Oxford chapel will be represented by a rich wooden ceiling, of which Messrs. Clayton and Bell are to supply the design. This was originally to have been of wood-mosaic, but we hear that the less original notion of painting is now in favour. Could not the two systems be advantageously combined? We were glad to observe that the early double piscina of First-Pointed date discovered during the progress of the works has been inserted in the apse arcading. Five windows in the apse by Messrs. Clayton and Bell, given by Lord Powis, will make a most substantial commencement of painted glass. In the antechapel the absolute transept which is found at Merton has been replaced internally by the feature found in some later Oxford chapels, of a short nave of two bays, which, however, gables at right angles so as to represent transepts on the outside. We conclude that there must have been constructional reasons calling for the additional support which this treatment gives, otherwise it certainly wears the aspect of a juxta-position rather than the blending of two ideas. The short-nave antechapel is in itself a perfectly legitimate treatment. Indeed one quasi-example of it is found in Cambridge itself, at S. Michael's, once the chapel of Michaelhouse, though there it does not simulate a transept externally. The tower and transepts without any other nave is to be seen not only in Merton but at Milton Abbas, Dorsetshire. When, however, the two notions are combined in a result which can only be expressed as a bayed nave no longer than the measure of that tower which rises over it, covered by a roof at right angles to the axis of the building, something of an

incongruity appears to have been accomplished, besides the grand internal effect of the meeting of the three arms is lost. We trust that the premature loss of Mr. Hoare will not suspend the completion of the tower. After all, when criticism is exhausted, S. John's chapel is a very noble work, and we heartily congratulate the society on the good results of its exemplary generosity.

The extensive demolitions in S. John's Street have brought the Round Church into the group, and beyond it a new red-brick building is seen, in slightly modernized Gothic, with broad windows and rather early detail, composed on the west side of two well-balanced though varied gabled wings, with a smaller gabled projection for the entrance attached to the inner side of the right wing, and a centre slightly receding in its upper floors, and relieved by gablets. This is the new "Union," by Mr. Waterhouse. The external elevation exhibits judgment in its treatment. A building of a public nature was needful, not a college nor yet a villa, and this is just what we have got. Inside the arrangements are excellent. The debating room, which is used in the daytime as the news-room, shows much originality in its adaptation for its purpose. Of course, following venerable Union precedent, it is arranged on the antiphonal plan of real British houses of legislation; but the central gangway runs across the breadth and not the length of the apartment, which expands right and left into three-sided bows or apses with the central portion the longest, so giving space for windows and room for galleries. Then the president's chair stands against the windowless wall, which will, we hope, some day be the area for some great work of mural painting. The lower staircase, in which stone steps and iron pillars are well combined, is worthy of notice, as well as an upper one of wood, noticeable for a simple design of reticulate panels in that material. Neither the library, celled like that of a college, nor the long room upstairs, devoted to the weekly papers, with a spacious side recess at the end, seated along the walls with stalled sofas well stuffed, must be forgotten, nor yet the smoking-room in the roof. While the windows in the apartments are broad and suitable for sashes, those of the staircase revert to a more traditional type, and are enriched with good grisaille. Those in the long room, of which we have just been speaking, are composed of working windows in their lower part, with an upper clere-story of foliated roses (under external gablets,) which are enlivened with some richly tinted glass. The effect of the combination is decidedly successful. Practically the club-like appointments seem worthy of study by more pretentious social societies.

Mr. Scott's addition to the University Library has made great progress. It is composed of a long range of building in Perpendicular, parallel with the north side of King's College Chapel, with an oriel to Clare Hall, and reaching as far as the Italian screen which faces King's Parade. The choice of the style was dictated by the old gate of King's which is hereafter to form the centre of that side of the library. The least satisfactory portion of the design is that no attempt has been made to fit it into the existing Italian front to King's Parade, which is therefore visible jutting out from all points where

the new building is itself best to be seen. No doubt Mr. Scott bears no affection to this façade:—still it is a monument of the art feelings of its age, and an object very familiar to all old Cambridge men. We wish therefore that some attempt had been made to conceal the *sutura* by an angle turret either in the Early Renaissance style with some Gothic features retained, or (what would come to the same thing) in Jacobean. This would not have marred the effect of the purer Perpendicular of the remaining buildings, and it would have given an architectural reason for the retention of the façade. The building is fitted inside for the reception of a large addition to the library, having book rooms on two floors. We should have preferred, in consideration of its use, a greater width of window. The reredos of Great S. Mary's by Mr. Armistead, comprising a carving of the Crucifixion, is now in its place.

The restoration of S. Benedict's church has speeded well. We hope that the fact of the discovery by our own Society of the Saxon features of the tower is written on the memory of all loyal old Camdenians. This has now been followed up by the opening internally of the very fine old Romanesque tower arch with its adjacent long-and-short work. It is, we should think, undoubtedly Saxon, or else we must perforce give up the Saxonism of the belfry windows; and if so it exhibits a specimen of Saxon sculpture in two rude and grotesque figures of animals (with bones it would seem in their mouths) in very low relief from which the label over the arch springs. Anyhow the long-and-short work at the west end of the nave up the pier stands in evidence, and as the upper windows are "Saxon" also, we do not see how this carving can belong to a later period. The modern west door has been removed, and a Perpendicular window of three lights filled with good painted glass inserted. The tower is now used as a baptistery. The north aisle was rebuilt some years since in good Middle-Pointed of considerable breadth, and with a gabled roof, by Mr. Butterfield. The hammerbeam angels with their broad wings, have a curious family likeness to those which Mr. Salvin put up in the Round church. The restoration of the remaining church, including the rebuilding of the chancel, is to follow, commencing with the south aisle. Between the church and Trumpington Street stands the lofty Middle-Pointed mansion in white brick and stone, which Mr. Francis is constructing for the London and County Bank. Without criticizing this building closely, it may be fairly considered a very satisfactory contribution to the street architecture of the town in which it stands, and especially so architectural a town as Cambridge. It has the collateral advantage of rescuing from absolute insignificance that row of early attempts at street Gothic which lies between it and Corpus Christi College, some of which it replaces.

Much good work has been done at the hall of Pembroke by cleaning the paint from the interesting Renaissance woodwork, and by substituting a flat wooden ceiling of good Perpendicular design for the plaster one which used to exist. The tile pavement is however rather too loud for the subdued tones of the woodwork.

The internal restoration of S. Clement's church is, considering the mutilated condition of the pile, satisfactory. The nave and aisles are,

of course, filled with open seats. A light iron chancel-screen has been put up, and the eighteenth century woodwork of the chancel has been adapted to stalls. The altar is fairly raised, and properly arranged, while the pseudo-Italian reredos is relieved by hangings.

We cannot approve the eclecticism with which Mr. Digby Wyatt has striven to combine Venetian loggias with some very English features, such as the central bow window, in the new front of Addenbroke's Hospital. The architecture of the villas which are rapidly sprouting up all round the town shows marks of improvement, and some shop fronts in Emmanuel and Sidney Streets manifest a reaction against that total absence of all sense of beauty which marked such piles as Rose Crescent. We wish we could quote the new Museums on the site of the former Botanic Garden as gains to art, but truth forbids the assertion.

Old All Saints' church is now entirely demolished, and space exists for some monument. We should suggest some grand isolated belfry tower like those of Ghent or Verona, which should group in the landscape with those of S. Mary's and S. John's College, and make up to Trinity for the absence of any steeple.

THE CHURCHES OF VENICE.

SANNAZARO, in an epigram on the glories of Venice, imagines Neptune to exult in the superiority of that sea-girt city even over Rome, and thus to apostrophize Jupiter with haughty assertions of the honours thence redounding to himself:

“ Si Pelago Tyberim præfers, Urbem aspice utramque :
Illam homines dices, hanc posuisse Deum ! ” —

a frigid conceit truly amidst the memories that shed such a light around that Queen of the Adriatic; and we would rather cite the noble tribute in the lines of Wordsworth :

“ Once did she hold the gorgeous East in fee,
And was the safeguard of the West ; the worth
Of Venice did not fall below her birth,
Venice, the eldest child of Liberty ! ”

Having enjoyed my first view of S. Mark's piazza in the soft clearness of an autumnal moonlight, I cannot forget the impression received from the architecture, mellowed and solemnized in the effect of that hour ; nor the Oriental and visionary splendours of those gleaming surfaces and wondrous forms, rich in mosaics and coloured marbles, with mazes of graceful colonnades and fairy tracery, dark-swelling domes, and misty heights of ærial pinnacles, the record of a nation's religious life, as Venice's superb basilica over the shrine of her Apostleguardian may indeed be considered. The application of colour to architecture, so apt to degenerate into gaudiness, and interfere with

the higher attributes proper to sacred types, is here exemplified with success not less than triumphant; and the analogies between that art and music, in the power of expressing infinite feeling, seem manifest in this rather than in any other mediæval structure—at least within Italian limits. Venice had the vocation of reconciling the Eastern with the western genius, and introducing into the Latin Church (I refer, of course, to the material and external) a character of gorgeous gloom and poetic mysticism that preceded the sway of the Northern Gothic, and was utterly foreign to the order of ideas apparent in the Romanesque basilica type.

In ecclesiastical history this illustrious city presents a singular union of devotedness and independence, of munificent piety and jealous resistance against spiritual despotism; lavish in bounties towards the temple and its ministers, pompous and festal to the highest possible degree in public worship, yet oftentimes most troublesome, if not downright rebellious, in her relations with Rome, being generally guided by a just sense, that could discern the limits where loyalty and patriotism might meet the claims of hierarchic authority, and where reason might repel the insidious attempt to confound things temporal with things spiritual.

The temper in which the clergy of the Venetian state and of the dependent provinces have participated in the popular rejoicings for, and welcomed the event of, the annexation to the constitutional kingdom, has afforded proof of a different moral tone, a larger appreciation of political vicissitudes, than have yet been manifest on the part of ecclesiastics generally, since the momentous realities of recent years began to succeed each other with such marvellous rapidity in this peninsula. There seems, indeed, in the position assumed by prelates at Venice, Mantua, Verona, Rovigo, and elsewhere, something of favourable augury for the desired future accord between the ancient Church and the modern civilization of this land, the theatre of such extraordinary onward movements, of such yet unprecedented attainments.¹ In Venetian annals the workings of the more ancient constitution of Catholicism, before so many of its attributes became absorbed, and its system remodelled rather than developed by the Papacy, appear with striking distinctness more entitled to attention at present, perhaps, and more instructive, than at former periods.

It would be vain to attempt the determining of dates for the first

¹ See the pastorals of the Patriarch of Venice and Bishop of Padua; the former inviting the citizens to "repeat in the plebiscit this expression of the desire already so often manifested;" also the address of loyalty to the King from the parish priests of Verona. At Padua and Rovigo the bishops were among the first to vote in person for the annexation; and at Verona (Oct. 21) a prelate preached at the thanksgiving solemnity in honour of that event, after the diocesan had intoned the *Te Deum*. The conspicuous participation by the clergy in the festive reception of the King did not certainly *seem* to imply that they considered Victor Emmanuel excommunicate, nor were ready to exclaim with Constance, in "King John"—

"Oh, lawful let it be,
That I have learnt awhile to curse with Rome!"

And the results of the plebiscit, 646,647 ayes to 70 noes, in a population of about a million and a half, are indeed the significant initiation of the new era in Venetian story.

churches founded on the islands of the Lagunes by the fugitives from the continental Venetia, who there sought refuge during the invasion of Alaric, A.D. 409; or who fled to the same safe retreats, in greater number, after Attila had captured and given to the flames Aquileia, Altinum, Padua, and Concordia, A.D. 452; subsequently to the restoration of which cities these emigrants still remained in their new homes, and adopted forms of local government, electing for each island a chief magistrate, under the title of "Tribune," to be renewed annually; and, after more than two centuries, in 697, agreeing, by the advice, it is said, of the Patriarch of Grado, to raise up a higher dignity for life, with the title of "Doge;" the first chosen being one Paul Luke Anafest, appointed by not more than twelve electors. In enumerating the ducal prerogatives originally conferred on this principedom, the chronicle of Andrea Dandolo shows us the germ of that ecclesiastical polity so jealously maintained in after ages by this oligarchic state.¹

Of the first-built churches in these islands, and of their ancient bishopric, subject to the patriarchs of Grado, the notices at hand are but scanty: two, dedicated to S. Geminianus and to S. Theodore, (the originally elect patron saint,) rose near the site of the present S. Mark basilica, the latter said to have been founded by Narses; but it is traditional that *the* primitive church at Venice was that of S. James the Apostle, built A.D. 421, conformably to a popular vow made when fire had broken out among the yet unfinished cottages of the settlers on the Rivoalto (or Rialto) isle, after which self-imposed engagement, urged by the terror of the moment, the flames were immediately checked.

The antique *S. Jacopo* was the edifice rebuilt in its present form 1194, and modernized in more showy style 1600. The first bishop to hold spiritual sway over these islands was Obealtus, or Obelaltus, confirmed in this see by Pope Adrian I. (773,) invested by the Doge, consecrated by the Gradense Patriarch, and installed in his cathedral of S. Peter on the island known to after times as Castello, but which, from its former name, "Olivola," gave to that bishopric the designation originally used, "Olivensis," as first found in an epistle of Pope John VIII. In 1451 this see was erected by Nicholas V. into a patriarchate, in succession to that of Grado, then vacant, and now suppressed; and all prerogatives previously vested in the latter were transferred to the former: this new dignity being first held, and most luminously illustrated through virtue and zeal, by a citizen of patrician birth, Lorenzo Giustiniani, whose meek yet heroic character and apostolic self-devotedness suggest the comparison with S. Carlo Borromeo. His letter, begging to be exempt from the burden he felt himself unequal to bear, addressed to Eugenius IV., who first preferred him to the bishopric of Venice, 1432, after he had spent thirty years in the community of secular canons founded by his own, with others', co-operation, and known as canons of S. Giorgio in Alga, is a document that

¹ "It was by his (the doge's) order that ecclesiastical assemblies were held. The election of prelates was made with concurrence of the clergy and people, though they had to receive investiture from him, and could not be installed without his mandate." Later we shall see the appointment to the Patriarchate of Venice proceed directly from Rome.

affords affecting proof of his pious humility, together with evidence to the decline and abuses then lamented in the local church—"the clergy, (as he states) far the greater number disorderly; innumerable vices prevailing; frequent struggles and contradictions to be endured from the nobles and those in authority." (Vid. Ughellius.) The reforms carried out by the Beato Lorenzo entitle him to everlasting gratitude from his fellow-citizens; and we may read without surprise a tablet placed in his cathedral by one of his successors, 1632, ascribing to his prayers and protection the deliverance of Venice from plague, and appointing the annual observance of the day sacred to him with rites to be attended by the senate. Such example sets before us in fairest colours the life-giving virtues, the fountain of sanctified energies, perhaps latent till their action has been required, but ever ready at the critical moment, and referable, assuredly, to the Divine Presence in the Church, with powers that have not failed amidst the darkest periods of disaster and evil in the vicissitudes even of such Catholicism as Italy has hitherto known.

It may be true that Papal confirmation was deemed requisite to the validity of ecclesiastical elections at Venice; but how indispensable were the suffrages of the people as well as the entire clergy is distinctly admitted by Ughellius, (*Italia Sacra*,) who states, in reference to the first occupant of this see, "A clero et populo postulatus, et Adriano Papa confirmatus;" and still more emphatically avows in another passage, that "none could rise to the patriarchal dignity at Venice unless first designated for sustaining such burden by the Venetians themselves, *as though* by Pontific indult."

Rapidly did this ecclesiastical establishment expand into power and splendour, though excluded on principle from all interposition in affairs of state. Before the building of S. Mark's it is said that ninety churches had arisen in this city, which, in the time of Ughellius, contained seventy-two parochial churches, whose numerous clergy were divided into nine congregations, each of about fifty members, severally privileged to elect their archpriests, as well as their subordinate officials, and to be alike preceded by their crosses, banners, &c., in processions; the city being divided into six regions, (*sextaria*,) each containing a school for the instruction of clerics, under masters appointed by the patriarch. And in regard to the parish priests also we find the working of principles strictly democratic; the rectors (*plebani*) being presented to vacant livings by the people, though obliged to obtain the diploma entitling to officiate either from the Doge or the Papal Legate. Thirty monasteries and convents for males, and twenty-nine for females, rose on the islands of the city, or within its lagunes; most conspicuous being the Benedictine cloisters of S. George, founded (982) by a pious citizen, who became abbat here, and aggregated to the Cassinese branch of that order. Among no fewer than one hundred pious confraternities of lay members were six distinguished as "*scholæ magnæ*," possessing splendid oratories, (some most rich in art,) and large revenues, exclusively applied to charitable and religious objects; besides which there were seventy-two similar associations pledged to promote the honour and worship of the Holy Sacrament; and the annual expenditure of 200,000 gold sequins is

reported as the average assigned to the multiform public charities of Venice. The revenues of the patriarchate are stated as 12,000 ducats, burdened with a tax to the "Camera" at Rome of 1,280 florins from each incumbent.

It cannot be questioned that the possession of much-revered relics has often proved to Italian states or cities a fecund source of influences and public benefits,—an appeal that, acting through the imagination, has touched the chords of loyalty and patriotism. Great were the abuses that sprang from the idea of the immense virtues and actually self-communicating sanctity attached to such sacred remains; but if any powers emanating from, or rather ascribed by popular belief to, the saintly tomb have really acted upon the human mind for good, one cannot see that, on retrospective grounds, the Church should be required to forego a once potent means of exciting pure emotion, and deepening the sense of the *religio loci* in her sanctuaries.

For Venice is claimed, by Ughellius, pre-eminence in this respect above all Italian cities, with the sole exception of Rome. Besides her supremely honoured shrine with the relics of S. Mark, that veritable palladium of her state in once dominant belief, we are told that her churches contain the bodies of the prophets Jonas, Zacharias, and Simeon; of the patron saint, Theodora; of the physicians, SS. Cosmo and Damian; of S. Paul, the first hermit; of S. Stephen, the proto-martyr, brought from Constantinople by a Venetian monk in 1110, (I need not undertake to decide between the rival claims of this and the other so-named body reposing at the S. Lorenzo basilica, near Rome;) of S. Helen, (also said to be alike at Rome;) an arm of S. George; a part of the head of S. John Baptist, and that portion of the true Cross, set in gold, which used to be carried by Constantine into the battle.¹ In the eleventh century the body of S. Tarasius, a Byzantine patriarch, was *stolen* by Venetian merchants from a Greek monastery, whose monks had refused to sell it; legend adding an imagined revelation respecting its exact place of interment, and vouchsafed to a priest during his lone vigil in the church. Most characteristic of the mental tone and habits of an epoch is the story given with full details by Sabellicus, (*Hist. Venet.*), how S. Mark's body was brought, A.D. 831, from Alexandria to Venice. The King of the Saracens, having founded a superb palace at Alexandria, ordered that the most precious marbles should be everywhere sought, and especially those in the Christian edifices, for its adornment. Two Venetian tribunes, Bonus and Rusticus by name, happening to repair for their devotions to S. Mark's, one of that city's finest churches, while the Greek priests were in fear of this spoliation, urged the consignment of the Apostle's

¹ After the siege and capture of Constantinople in 1204, and after the subsidence of the terrific rage with which the French and Venetian crusaders avenged themselves on and appropriated the vast treasures, sacred and profane, of that capital, a distribution of relics, besides that of the other pillaged wealth, was carefully arranged by those in command. The doge, the "blind old Dandolo," sent thence to Venice "a portion of the true Cross, an arm of S. George, a part of the head of S. John Baptist, the body of S. Lucia, that of the prophet Simeon, and a phial of the Blood of CHRIST," (*Daru*, v. i. l. iv.) as to which last, surely the exhibitions still made in Italian churches, even at Rome, of similarly-styled objects must shock the more serious, and incite sceptical reprobation from the least informed mind!

body to themselves, that it might be moved beyond reach of profanation, and enshrined for perpetual honour in their own city. At first the priests would not listen to a project sacrilegious in their eyes; but presently their sanctuary was invaded by the myrmidons of the Moslem, who at once began their work of spoliation, and at this emergency the defenceless guardians consented to give up their sacred charge. The Venetians received the body, the precaution being taken of introducing another, that of S. Claudian, into the same envelopments of silk and linen from which had been removed the body of S. Mark, without breaking the seals that fastened those draperies together; and soon was a delicious perfume diffused through the whole building, so powerful, that crowds were attracted by it to visit the tomb whence all knew it must have emanated, but the spoliation of which none could divine. To secure the transport of their precious freight to a Venetian vessel then at anchor in the harbour, the two tribunes had it placed in a basket laid with herbs, and covered it with slices of pork—a flesh the Moslems would not even touch. Thus was it safely brought on board, and suspended, wrapped in a sail, to the mainmast of the merchant ship, to be withdrawn from the vigilance of those who might visit her for inspection before she left that port. On the voyage she was imperilled by a terrific tempest, but of course saved, and miraculously, (as might be expected,) through the counsels of S. Mark, who appeared in a vision to Bonus, directing the mariners what to do, and assuring them of his protection. The vessel, and ten others that had sailed with her, reached Venice with the joyful tidings that an Apostle's body had come to bless that city: exultation and devout thanksgiving ensued, while "all predicted that the power of that saint would secure perpetual glory to the republic, as now was confirmed by an ancient tradition to the effect that S. Mark, while in life, had sailed on the sea of Aquileia, and having touched at those islands, had there seen a celestial vision, intimating to him that his bones should one day repose on their yet uninhabited shore." (Sabellicus, *decad. i. l. 11.*) The relics were deposited in the ducal chapel; and the Doge, Justinian Participazio, who died soon after this event, left a sum for the building of a majestic church to S. Mark; the chapel here mentioned being probably no other than that of Narses, dedicated to S. Theodore, which eventually gave place to the basilica, raised and completed between the years 828 and 831, but rebuilt, after destruction by fire, between 1043 and 1075.

Curious and significant is the episode of the ultimate fate of that other primitive oratory, S. Geminianus, whose site is still marked by a strip of red marble, inlaid in the pavement of the Piazza S. Marco. The government determined to demolish it in order to the enlargement of that public square; but not venturing to do so without proper sanction, asked permission, through its ambassador at Rome, and the exquisitely subtle answer was, that "neither the Church nor the Holy See could ever give permission to do wrong; but, when wrong was done, could pardon it!" (Daru, *vol. i. l. iii.*) In consequence, S. Geminiano was at once swept away, and the Pope imposed a penance, thenceforth perpetuated in an occasion of somewhat comic ceremonial; on a given day, every year, the Doge, attended by his councillors and

foreign ambassadors, repaired to the piazza, there to be met by the rector of the parish at the head of his clergy, who advancing to the limits occupied by the antique edifice, pronounced the formula: "I demand of your serene Highness when it may please you to cause my church to be rebuilt on its ancient situation?" to which his Highness replied: "Next year!" a promise (observes Daru,) renewed during six centuries. The history of the Venetian See is interesting, though much enveloped, at its earlier stage, in the colouring mists of legend. Obealtus, its first prelate, who built in 790 a church to S. John the Evangelist, is said to have persisted till death in the ascetic self-denial of a hermit or mendicant friar, giving the greater part of his revenues to the poor, yet withal cheerful and benign (*mitissimus, hilaris, jucundus*;) and celestially rewarded even in this life by a vision of the Blessed Virgin in glory amidst a choir of angels, appearing to him whilst he celebrated the midnight mass in his cathedral! Scandalous is the contrast presented in the case of his immediate successor, Christophorus, a Greek, whom the Doge, John Galbaio, raised to the bishopric when but sixteen years of age; and as the Patriarch very properly refused to recognize such an intruder, that Doge's son was sent to Grado to punish the resistance, and that venerable prelate was killed by being thrown from a tower of the fortifications (about 801;) notwithstanding which crime, his successor in the patriarchate, Fortunatus, eventually recognized the boy-bishop; and legend has paid honour even to the latter's memory, in the story that he had been proclaimed the elect of heaven by an infant yet without natural speech; also, that soon after his death, his ghost appeared, terrific in aspect, to the canons at their night office in the cathedral, upbraiding them for their want of devotion and neglect of discipline—an ingenuous, because simple, testimony to the evil beginning to darken the horizon of the Italian Church in the ninth century. That Patriarch Fortunatus, who was nephew to his murdered predecessor, harboured the designs of vengeance whilst yielding to despotism for a period, and conspired with certain Venetian nobles for the overthrow of the now hated Doge, but their plot being discovered and thwarted, he fled to the Court of Charlemagne, and excited him to hostilities against Venice; hence the policy adopted by the Frankish Emperor of expelling all Venetian subjects from Ravenna, and its imitation by the Pope, who issued an edict to the same effect for his dominions. A violation of discipline, similar to that in the case of Christophorus, occurred when a youth of eighteen was raised to the See of Venice in 1065; but now opposed by the Doge, who refused investiture, notwithstanding which the juvenile prelate occupied his sacred post for five years. From the transfer of the Patriarchate (1451,) it appears in the biographies drawn up by Ughelli, that those Venetian dignitaries, henceforth succeeding to higher honours, were without exception men of pure life, zealous and exemplary in the discharge of their onerous duties; and it is noticeable that even to the last page of the chapter on Venice, in the "*Italia Sacra*," we read of the interposition of a laic and political element at the ecclesiastical comitia; for it was, we are told, by the Senate, that Giovanni Baduaz was elected to this Patriarchate in 1688: and in the last of their lives we are reminded of

the legend concerning the Ravenna Archbishops by the account given in perfect faith, of a dove having flown into the midst of the electoral assembly and thus determining the choice that raised to the Venetian See, in 1706, Pietro Barbarico, who still lived when Ughelli wrote.

Precedence of the more illustrious S. Marco must be allowed to the more ancient Venetian cathedral on the Island of Torcello, to which the citizens of Altinum and Aquileia first fled from the barbarian invaders of northern Italy, and which became the parent-isle of the new State, seat of its first bishopric, long indeed maintained as a separate See under government alike independent; for Torcello had its own Podesta and Senate, in whom all ancient rights of its inhabitants were invested, thus preserving for them an autonomic existence till the fall of the Republic. Hither, in the first half of the seventh century, did the Bishop of Altinum transfer his See with the relics enshrined in its cathedral in the desire to withdraw from the rule and from the heretical intrusions of the Arian Longobards. The new cathedral was founded about A.D. 641; first restored, being already ruinous, in 864; and again almost entirely rebuilt by the Bishop Orseolo (son of the illustrious Doge, Pietro Orseolo) in 1008, and which date belongs to the present edifice, though it seems certain that the plan of the seventh century basilica has been retained, and that many curious architectonic details may be referred to one or other of the earlier structures. Essentially Romanesque in character it has none of those Oriental features peculiar to other Venetian churches; but much resembles the cathedral of Parenzo (Istria,) built in the sixth century. Most remarkable are its chancel and apse; the former similar, and yet unlike, to those of Roman basilicas, with its enclosure of marble screens, and two ambons both on the same side; the whole area being separated from the apse itself by an intervening aisle, an arrangement quite contrary to precedents; the apse here forming a wide semicircle with six tiers of seats once marble (now brickwork,) like those in antique theatres, and the ponderous episcopal throne in the centre elevated on a high staircase, the domical vault above being covered with mosaics, and the whole plan of this Presbyterium strictly conformable to what is prescribed in the Apostolic Constitutions: "In medio autem sit episcopi solium, et utrinque sedeat presbyterium." (l. ii. 57.)

To the tenth century are referred those stern and ghastly mosaics on the walls of this ancient church, and which, though barbaric in conception as in execution, form a valuable record of the religious feeling, and the propensity to dwell on gloomy and terrific ideas, in the age that produced them. Here we see the Last Judgment represented with numerous episodes of infernal punishment corresponding to the most dreadful visions of mediæval mysticisms, a charnel-house display of death and the grave, the Limbus and the Paradise, and, among the figures rising to be judged, kings and emperors in Byzantine costume; the composition being perhaps the earliest example, at least in mosaic art, of the treatment of a theme more commonly attempted in later ages, though certainly beyond the range of all artistic capacities. Not till the eleventh century did either the Last Judgment or the successive scenes of the Passion begin to be generally preferred to those

evangelico-historic groups, miracles of mercy, or sacramental types, on which the Church's mind had more loved to dwell, and which therefore had been the favourite representations in earlier times. The portrayal of suffering in the next life as absolutely physical, and of the soul's form as grossly corporeal, became, no doubt, a means of potent appeal, but it may be questioned whether such conceptions did not prepare the way for an alienation between the reasoning and the believing principle embodied in poetry by Dante, and carried to their utmost height of effect in art by Orcagna, Fra Giovanni Angelico, Signorelli, and Michael Angelo. They cannot be said to have gained either in intensity or spirituality by any evolution of ideas or talents between the tenth and sixteenth centuries.

Among sculpture details in this church, several are obviously antique, indeed Pagan, as the reliefs on an ambon that apparently allude to the worship of Mercury; and among curious examples of symbolism we notice, in relief on the episcopal throne, a hand raised in benediction between the sun and moon, implying the Divine Presence. Marble valves, instead of glass, are here used to fill the apertures of the windows, as at SS. Vincenzo ed Anastasio, near Rome, and S. Miniato, near Florence.

S. Fosca, on the same island, is probably coeval with the cathedral of Torcello; and though the precise date of its origin be unknown, must be referred to the tenth century at the latest, being mentioned in an extant deed, dated 1011, in the name of two ladies who endowed it with some lands. Like S. Mark's, it is a monument of that veneration for relics once so ascendantly potent in the Italian mind, having been built expressly as a shrine for the remains of S. Fosca, a virgin of noble birth, who, together with her nurse Maura, suffered martyrdom at Ravenna during the Decian persecution. The Greek Cross is here associated with the cupola of Oriental character, and in the architectonic ornaments is a blending of the Byzantine with the Arabic that illustrates the early influence of the Moslem over the Christian taste. Along five sides of the exterior are carried double porticoes with high-stilted arches and columns whose antique shafts, unequal in proportions, are fitted to barbaric capitals; the higher arcade course, however, without colonnade. The interior presents an effect harmonious and graceful; and it is fortunate that the several restorations carried out here, the earliest in 1247, have not altered the building's olden character. Selvatico, a learned writer on Venetian monuments, points out the accordance between S. Fosca and certain churches at Athens, and finds in the former the substitution of the Greek for the Latin type with remarkable distinctness.

The once cathedral church of S. Donato (formerly called S. Maria) on the Murano Island, is said by Ughellius to have been founded 950, consecrated 957; but is not mentioned in any authentic document earlier than 999. Having many features of resemblance with S. Fosca, particularly in the exterior apse, a pentagon with two orders of arcades resting on coupled columns, and continued along the extremities of the aisles that form wings to this apsidal projection, it also exhibits the union of the Byzantine with the early Arabic. Cicognara indicates in its interior "numerous points of contact with Arabian

architecture, rather than with any others whose remains are still preserved to us," (Fabbriche di Venezia;) and we have here a fantastic wreath of sculptured symbolism in figures of birds and animals interspersed with foliage and Greek crosses.

C. J. H.

(*To be continued.*)

THE PROPER POSITION OF THE PASTORAL STAFF IN AN EPISCOPAL EFFIGY.

To the Editor of the Ecclesiologist.

DEAR SIR,—In reply to my article in your number for August last, on "The Proper Position of a Pastoral Staff in an Episcopal Effigy," M. A. Reichensperger says:—"Dr. Rock (labouring under a mistake) has in his eye a bishop *in function*, whereas my view was, and still is, that the question with Mr. G. Scott was, only how a bishop *not* in function should be represented in sculpture."

1. Let us look at the figure itself, and it will show that, not I, but M. Reichensperger, is labouring under a misunderstanding, and a very great one too. That illustrious bishop, William of Wyckham, as he is now set forth by Mr. Scott, stands arrayed in chasuble, dalmatic, tunicle, alb, apparelled amice, his hands wearing the pontifical gloves, but—and it is a most serious ritual omission—no pontifical ring on, wearing his mitre, and holding, though by the wrong hand, the pastoral staff. To have arrayed the person of a bishop more fully and efficiently—bating always the leaving out of the ring and putting the staff in the wrong hand—with the studied purpose of wishing to show that prelate as if in function, would be quite impossible; and sculptures so arrayed were, and still are, always understood to be so meant. This is no new opinion of mine, but one entertained by our most careful and oldest antiquaries. Among our best archæologists, the industrious Abingdon, who was old enough to have witnessed the public celebration of the Catholic liturgy in England, speaking of a sepulchral effigy in Worcester cathedral, says:—"There ariseth a tomb . . . wherein lyeth the portraiture of a bishop or prior, vested for the altar, his head . . . covered with a mitre; gloves on his hands suitable to his function, the right hand lifted up to give benediction, in the left a staff," &c. Mr. Scott's statue is "vested for the altar," nay most exclusively for the altar, and wears not only gloves, but every other liturgical requisite, the ring excepted, "suitable to his function." If his German apologist's view be the one which Mr. Scott had in his eye, then of a truth our English architect has fallen into a mistake by far more damaging to this figure than its wrong-handed staff; for this work of his is in thorough contradiction to what he meant by it, and, as far as art can speak, utters exactly that which he did not want it to say.

Seemingly, M. Reichensperger does not know, but nevertheless it is quite true, that while the rubrics of the Church are so clear and precise in telling her bishops and the rest of the clergy what vestments they are to put on when they are in function, the Canons of the Church, but more particularly her "*Cæremoniale Episcoporum*," embodying as it does the various decrees sent forth, for several centuries back, on the subject, is especially careful in letting bishops know what sort of dress they ought to wear when not in function. Over their cassock they are, as they used to do, to put on a rochet, and above this to cast about their shoulders either, as needs be, the short mozzett or the much longer mantellet, in which there are two slits through which the prelate may, when he wishes, be able to thrust forth his arms. This is the attire for ordinary occasions: for more ceremonious ones, instead of the mantellet or the mozzett, they yet wear, as they long wore, the large full-flowing "*cappa*," the ample hood of which is lined with fur. (*Cærem. Epis. lib. i. caps. i., ii., &c.*) Old English illustrations of this dress for bishops when not in function are within easy reach. In our cold climate it was the custom for English bishops to have, drooping behind the shoulders of their mantle, sleeves, so made with a slit at the arm-pit, that at will these hanging appendages might or might not be put on. Thus in great part it was like the present robe worn by students and others at Rome, and called the *zimarra*, whence it took its English name "*chimere*." In relating the death, or rather murder, of Richard Scroop, Archbishop of York, by the faction of Henry IV., Clement Maydestone, a contemporary, says: "*Sic equitando cum capistro et in blodia chimæra et manicis chimære ejusdem coloris existentibus. Vestem tamen lineam qua utuntur episcopi, non sinebant archiepiscopum uti. Et sic cum caputio jacinti coloris sive simili colore circa humeros suos pendente ductus est sicut ovis ad victimam,*" &c. (*Anglia Sacra, t. ii. p. 370.*) This every-day dress of a bishop, when not in function, is well shown in Holbein's fine portrait of Archbishop Warham, who is in his rochet and chimere. Even the Puritanic Becon, in his old age, did not forget what he had learned before a change came over England's faith, that in a bishop's dress "*the white rochet signifieth purity and innocence of life; the black chimere mortification to the world and all worldly things,*" &c. (*Works, Cambridge, 1843, p. 31.*) On occasions of ceremony, and when not in function, our prelates wore, as they yet wear, the *cappa*, which, from its not opening in front, was in our national councils called *cappa clausa*. The shape and fulness of this *cappa* will be well remembered by those who, while at Rome, have seen the cardinals and bishops present at some ceremonial. How this same ceremonial garment used to be worn by our English prelates whenever they went to Parliament or stood in presence of their sovereign, is shown in that valuable and curiously illuminated MS. in the British Museum, (Harl. 1319,) entitled, "*Histoire du Roy d'Angleterre Richard*," published by the Society of Antiquaries. Facing p. 167, we behold the unfortunate Richard II. in the castle at Flint, and standing by his left side, out of deference to his king, the fast and never-faltering friend to royalty, the Bishop of Carlisle, Thomas Merkes. That prelate wears

his cappa, with its ermine hood drawn up on his head. Opposite p. 191 we have the great scene in Parliament; and there, sitting on their own bench, are the prelates of England, all of them clad in the episcopal ceremonial cappa, which in every instance falls down so as to entirely muffle the arms of the wearer, just as the modern cappa does.

Thus have we the two ways in which bishops were, and still are, attired when not in function. In the book written out and illuminated for the coronation of the same Richard II., and now in the capitular library at Westminster, the officiating bishops are figured in pontificals, because they are shown as in function.

Had it truly been Mr. Scott's first thought to figure his Bishop of Winchester purposely as not in function, then indeed were there quite at hand, had he known, as he ought, where to look for them, those above-described two canonical as well as English episcopal costumes, in either of which he could have warrantably arrayed his William of Wyckham: the one the dress in which poor Archbishop Scroop was dragged from his house, and beheaded; the other the more ceremonious cope (not the pluviale) which we see on the Bishop of Carlisle in the castle yard at Flint, and on all his brother bishops in London at the House of Lords. Whensoever a prelate is represented with either pastoral staff or mitre, or with both, he must of necessity be understood to be in function; for he never takes in hand the one, nor ever puts on his head the other, but expressly for such a purpose. Mr. Scott's figure is in full liturgic pontificals, except the ring; therefore M. Reichensperger's apology for that statue only aggravates its blunders.

2. After telling us that he could convince himself of a bishop's holding his staff in his left hand whenever he has to perform with one hand any ecclesiastical function—for instance, giving the blessing, confirming, &c.,—almost any Sunday in Cologne cathedral, M. Reichensperger goes on to say, "But I see there equally that the bishop, when *walking along*, holds his staff in his *right* hand."

Although this assertion stared out at me, so boldly dressed as it was in M. Reichensperger's usual italics, not for a moment did I, could I, let myself believe that the venerable and venerated prelates of such a justly-celebrated church as Cologne did not know—or knowing, were heedless—of the very commonest episcopal rubrics. Deeming that a something unusual was clouded in those odd words, "*walking along*," I asked a friend of mine to write for me to the Archbishop of Cologne on the subject, and his Grace was so obliging as to send back an immediate answer, which was to this effect; namely, that the custom of carrying by the archbishop his pastoral staff in his right hand is by no means followed at Cologne, but, according to the ancient tradition of the Church, and the express prescriptions to be found in the "*Cæremoniale Episcoporum*," the Archbishop of Cologne carries his staff in his left hand. If M. Reichensperger asserted that he had seen the Archbishop of Cologne in his cathedral church carrying the staff in his right hand, this certainly was not according to custom, but through exception arising out of a fortuitous cause; for example, on account of being spent with labour, or the infirmity of the left arm. In statues and

images regularly bishops are represented holding the staff in the left hand. But as the Archbishop's letter is before me, I will extract his own words in Latin:—"In specie ad questionem, utrum mos sit Archiepiscopis Coloniensibus baculum dextera manu gestare, in honorem mihi duco respondere, hunc morem omnino non vigere Coloniæ, sed juxta antiquam Ecclesiæ traditionem et expressa præscripta quæ in Cæremoniali Episcoporum habentur, Archiepiscopum Coloniensem manu sinistra baculum gestare. Si Dominus Reichensperger affirmaverit se vidisse Archiepiscopum Coloniensem in sua cathedrali ecclesia manu dextera baculum gestantem, hoc certe non secundum consuetudinem, sed per exceptionem factum est ex causa fortuita, ex gratia propter lassitudinem vel infirmitatem brachii sinistri. In statuis quoque et imaginibus regulariter episcopi exhibentur manu sinistra baculum gestantes," &c.

Besides, then, the authority of the Mayence pontifical, we have the old tradition of the great church of Cologne, put forth, too, by its own archbishop, the best witness for it, that not only the bishop should carry, not in the right, but left hand, his pastoral staff, but that the regular way for representing him in an image is so to figure him with it.

M. Reichensperger's "walking along" instance, which he parades as having seen at Cologne in his own bishop's person, now turns out to be no authoritative, but most exceptional case. As such, at very best, it is a lame argument; of it and its halting I wish that gentleman all joy. About this same "walking along" subject, and, to my thoughts, its awkward, ill-timed introduction, I would say nothing further than—"Non equidem invideo; miror magis."

By the way, while he speaks of having witnessed the administration, in Cologne cathedral, of confirmation, he seems to say that he beheld the bishop holding his pastoral staff all the while. This could not have been so. The Roman Pontifical directs thus:—"Pontifex accedit ad faldistorium ante medium altaris . . . et in eo sedens . . . baculum pastorem in sinistra tenens, populum coram se stantem admonet." But this discourse of the bishop is not a necessary part of the sacrament itself, for in its administration the prelate stands up, wearing his mitre, but without his staff in his left hand: "Pontifex stans cum mitra confirmat per ordinem genuflexos."

3. "But," continues M. Reichensperger, "even the Cæremoniale Episcoporum itself furnishes arguments against Dr. Rock. Thus, for example, we there read (lib. i. cap. xi. 5,) tertius minister . . . pluviali indutus . . . ipsius baculi custodiendi portandique ante episcopum quoties opus erit, curam habebit, quem manu dextera cottæ extremitate cooperta tenebit. The right hand is here betokened as the more honourable (potior.)" Few, short, magisterial are the words themselves of M. Reichensperger here; but where and what is his reasoning? nowhere, none. Pity is it that while this same paragraph 5, in lib. i. c. xi. of the Cæremoniale was open before him, he did not read it—and it is short—to the end. Had he done so, he would have learned, "Quo autem tempore et in quibus actibus episcopus baculo pastoralis uti debeat, inferius in suo capite describetur." Furthermore, in the seventeenth chapter of the same book just referred to, in section

6, he would have been told that, were a procession short, instead of letting this same cleric in a cope carry the staff for him the bishop might carry it himself, but in his "left hand;"—*Si vero processiónis via fuerit brevis, poterit episcopus sinistra manu illum (baculum pastorem) deferre.* Over, and over, and over again in the *Cæremoniale* when mention is made of the bishop's taking in hand, he is directed to hold his staff in his left hand—*sinistra baculum accepit.* Here the reader should be warned against believing that the word "*potior*," thrust forwards as if forming a part of the text in the *Cæremoniale*—with this comment: "the right hand is here betokened as the more honourable (*potior*)"—can be found there: it is M. Reichensperger's own; and not so much as faintly hinted at anywhere in section 5. But let that go by. The fact is, the thing is quite beside our present purpose, which is not with how any minister waiting on the bishop should hold the pastoral staff, but how the bishop himself ought to correctly hold it.

M. Reichensperger goes on to say: "Other parts of the *Cæremoniale* contain the direction that the bishop, during the singing of the Gospel and of the Magnificat, shall hold his staff with his two hands, '*inter manus junctas.*' (Lib. ii. c. i. 15; and cap. viii. 46.) The same direction is given in the *Pontificale Romanum* (de consecratione electi in episcopum.) One might conclude as reasonably from these passages that the bishop must hold his staff in both hands, as Dr. Rock concludes from other passages that it belongs to the left hand."

How M. Reichensperger may logically jump with such nimbleness to his conclusion with regard to these three instances nobody, I would fain think, will allow. Every general rule has its exceptions, and the very exceptions themselves make that rule general. These three exceptions to carrying the staff in the left hand only, pointed out in the *Cæremoniale*, and *Pontificale*, marked too with so much precision, at the same time accompanied with such special directions of what was to be done in them, show that the rubric always elsewhere put forth of holding the staff in the left hand, is the positive and general one admitting of no variation. Without any comparison between the two individuals, I much rather look not to M. Reichensperger for the meaning of the rubrics of the *Cæremoniale*, but to the Archbishop of Cologne. That prelate justly says:—according to the ancient tradition of the Church and the express prescriptions to be found in the *Cæremoniale*, a bishop carries his staff in his left hand. This teaching of Cologne was, and no doubt is, that of Mayence, as I have shown before, and of every other Church not only in Germany, but everywhere else, as it was of old in Catholic England.

But let us look into these three instances: first, about the consecration of a bishop. The rubrics of the *Pontificale* say thus:—*Pars prima, de Consec. Electi in Episcopum. Consecratus jungit ambas manus et dexteram super sinistram tenet . . . Consecrator . . . benedicit baculum pastorem . . . tradit illum consecrato coram se genuflexo, capienti ipsum inter indices et medios digitos manibus non disjunctis.* Here the new bishop, on his knees, without his mitre on, with the right hand over the left, takes hold of the staff between the first and

second fingers of his clasped hands. Now for the other two instances : about the Magnificat, the Cæremoniale says ;—Cum vero chorus incipit canticum (Magnificat) surgit episcopus cum mitra accep-
toque sinistra manu baculo pastorali pergit ad altare, &c. Thu-
rificato altari episcopus-redit ad sedem suam ipse vero
episcopus, mitra deposita, retento tamen baculo inter manus junctas,
stat usque ad finem Cantici, &c. (Lib. ii. c. i. 14, 15.) Further on the
Cæremoniale says : Diaconus incipit Evangelium Epis-
copus autem, accepto baculo pastorali signat se in fronte, ore,
et pectore tum ipse episcopus retinet baculum inter ambas
ejus manus junctas, &c. (Lib. ii. c. viii. 46.) If from the Consecration
Service of the Pontificale M. Reichensperger had argued that at the
Magnificat and Gospel the bishop should so clasp his hands that the
palm of the right one must lie above the left, and keeping them so
folded, hold his staff between the first two fingers on each hand, then
indeed were there some shadow, though very faint, of speciousness in
such a suggestion ; but how from such a rubric the conclusion may be
drawn, that therefore a bishop may hold his staff just as properly in
the one hand or the other, and consequently the passage is not for but
against my assertion in behalf of the left hand, is, I acknowledge, far
above my ken, especially as the question has been actually decided by
this same Consecration Service, wherein after the consecrating bishop
has formally blessed the new bishop's mitre, gloves, and ring, and in-
vested him with them—putting the ring on his gloved finger (Mr.
Scott's figure has no ring) he places the pastoral staff in his left hand :
Consecrator tradit ei baculum pastorem in sinistra. In my eyes, these
two curious exceptions to the general rule, are the only remaining re-
cords we have now of a very ancient custom.

In olden times, when but in a few places seats of any sort were
allowed in the church for the laity, people used to take along with
them staves, even their walking sticks topped with a head like that of
a crutch. Leaning both hands upon this, each individual with down-
bent head poured forth his prayers, as the Maronites do to this day.
As late as the beginning of the thirteenth century, when Sicardus,
bishop of Cremona, died, this old custom of leaning upon a staff at
church continued ; for in his valuable work, on the ceremonies and
offices of the year called "*Mitræ*," he says :—Dum autem legitur
evangelium nullus sedeat. Baculi de manibus et velamina viro-
rum capitibus deponantur. Cum vero sedere prohibemus, nec jacere
nec appodiare nisi in necessitate, permittimus. Erecti stare debemus
. . . . appodiantur debiles, stant fortes pugiles. Ut igitur innuamus
quod pro defensione evangelii sumus fortes pugiles JESU CHRISTI, dum
legitur evangelium, stemus erecti et ut omnis appodiatio re-
moveatur, etiam baculi deponantur non solum a cæteris verum etiam a
cantoribus, &c. (*Mitræ*, lib. iii. p. 111.) Though the rule drawn up
for his canons regular by Chrodegang, bishop of Metz, and approved
of by a council held in that city, forbade the use to his clergy of such
staves in church, it made an exception in behalf of the infirm ;—nostra
synodus judicavit ut clerus noster in ecclesia, quando ad opus divinum
adassistit, nisi infirmitate cogente, baculos in ecclesia non teneat. (Re-

gulæ, c. 7.) Later in the chapter he goes on to insist, still with an exception for the weakly:—*nec cum baculis, aut cambutis, aut fustibus in chorò, exceptis debilibus, sed religiose illis standum et psallendum.* Of this old custom Mabillon furnishes us with a curious illustration from an ancient illuminated MS.:—*In pervetusto codice . . . vidi ejusmodi episcoporum imagines, qui una manu pedum pastorale gestant, alia baculum recurvum et quidem breviorum, quo seipsi inter orandum sustentabant.* (*Liturgia Gallicana*, p. 435.) The time came when stalls were allowed in the choir where the turned-up seat, with its miserere, afforded the canon, though seemingly standing upright, a comfortable rest; benches were permitted in the body of the church for the people, and the before-mentioned staves dropped completely into disuse. In this change, the bishops' wants were not forgotten. Often were they aged men; as often were they suffering from the weakness and infirmities incident to years. Under the strictest observance of the ancient rule, an immediate exemption was provided in their favour and freed each bishop from the necessity of carrying his praying-staff, no doubt in the right hand, the while he bore in his left the pastoral staff. Hence he was directed, at the, at times, long singing of the Magnificat and the chanting of the Gospel, to throw the weight not of one side—the left by which he held his pastoral staff—but of his whole person, on that staff by holding it, on those two occasions by both hands. If this supposition of mine be the true one for the origin of these two exceptions to the universal rule of holding the staff in the left hand, then they cannot anywise be drawn into the support of an opinion that the staff may on any account be borne in the effigy of a bishop in his right hand; quite the reverse, since the same authority which sanctions the holding, on these two particular occasions, by both hands together, pointedly insists that every other time, the staff must be held in the left hand.

4. Come we now to M. Reichensperger's argument borrowed from symbolism. "But generally," he says, "in the liturgy as in common life, the right hand is esteemed the more honourable; whence it follows that the pastoral staff, as the symbol of episcopal authority, belongs to the right hand, in every case where it comes into competition with a book or a model."

He is quite wrong. The book seen in a bishop's hand is always understood to be that of Holy Writ. It is put there to show that while the prelate made the words of God his own daily meditation, from them did he draw those precepts which he preached to the flock intrusted to his pastoral charge; not often too the volume's signification was that the same hand that held had ably striven by the pen to expound its holy meaning. From the first till now has the Church ever yielded to the sacred volume, because in it is written God's own word, the deepest, most marked respect. In the midst, and in highest place of her general councils, the Church invariably sets up an imperial throne always magnificent, and when her means will let her, gorgeously adorned; on it is laid a splendid copy of the Holy Book. Quickened by the same feelings of love and reverence, Churchmen of all grades have written out the inspired text upon purple-tinted parchment

in characters of gold, the laity have brought their silver and their gold and precious stones for its outward ornament ; and the binder, often a cloistered monk, wrought the metals and sprinkled them with gems and pearls after all the beauty and cunning of his craft. The place of honour for the sacred volume is far above and beyond that of a bishop's staff ; therefore is it, or ought to be, put not in the left, but right hand of an episcopal statue. However much behind in dignity the Book of the Gospels, still the model of a Church fairly challenges for itself a place in rank far before a bishop's crozier. A church is God's own house, wherein His word is taught, His sacraments are administered ; the Master's house claims more respect than His shepherd's crook, therefore is it that the model of a church is rightly placed not in the left hand which should hold the staff, but in the right hand of an episcopal effigy.

5. M. Reichensperger appeals to art-works, " to the extremely numerous representations on seals, tombs, and other sculptural works, exhibiting bishops with the staff in the right hand." As in Germany so in England are there seals, tombs, and other sculptured works ; and to them do I, in my turn, refer. First for seals. At the end in each of the first four volumes of Dugdale's *Monasticon Anglicanum*, new edition, are plates of ecclesiastical seals. In Vol. I. : on a Glastonbury seal we find three episcopal figures, all holding the staff in the left hand and blessing with the right ; on the seal of S. Austin's, Canterbury, a bishop with the staff in his left hand, blessing with the right, on the other seal for S. Austin's abbey there, S. Austin himself seated, blessing with his right, and holding the staff in the left, and around him the four bishops next in succession to him, seated and holding the staff in the left, blessing with the right, standing by him the abbot Ælbert with the staff in the right, and the book of S. Benedict's rule in the left. On Westminster's second seal, S. Peter is seated blessing with the right hand, and holding the staff in his left ; standing by him is another episcopal figure, holding, as it seems, a book in the right, and a staff in the left hand. On the Peterborough seal, S. Peter bears the keys in the right, and the staff in the left hand ; on the second seal, we have the same, but on the lower part the small figure of an abbot, with his staff in the right hand. The Barking seal shows a monk and a nun, each with the staff in the right hand. Both sides of the Ely seal are given ; on the obverse is a bishop holding the staff in his left ; on the reverse is S. Ætheldreda, abbess, with the book of her rule in her left, the staff in her right hand. In Vol. II. : on the Evesham seal are three episcopal figures with the staff in the left hand. On the Croyland Abbey seal an episcopal figure, with the book of the Gospels in the right hand, and the staff in the left. S. Alban's Abbey seal presents an episcopal personage holding his staff in the left hand ; the Wells seal does so too. Muchelny seal has S. Peter seated blessing with the right hand, and holding the staff in his left, along with the keys crossed. S. Werberg's, Chester, gives us an abbot seated with, in his left the book of his rule, in his right a staff. The Hyde Abbey seal has the abbot standing with staff in right hand. On the Bodmin seal is S. Petrock standing with his staff

in the left hand. Tavistock seal has a bishop seated, with his left hand holding the staff. We find on the Thorny Abbey seal an abbot with the book of his rule in the left, his staff in the right hand. In Vol. III. : on the Spalding seal we observe an episcopal figure with the staff in his left hand. Battle Abbey seal has its abbot standing, with the staff in his right, the book of the rule in his left, but by his side is a bishop with the staff in his left hand. Selby's seals show, in the first, a bishop standing with his staff in his left ; in the second, Bishop S. Germanus, seated with his staff in the left hand. The Shrewsbury seal has a left arm, the hand of which clenches a staff. In Vol. IV. : the Norwich seal has a bishop standing, and holding his staff in the left hand. Many other episcopal seals have we that present the bishop with his staff in the left hand.

In these seals one thing there is which must strike everybody : while a bishop always holds his staff in his left hand, and in the right the book of the Gospels, if there be one ; the abbot, on the contrary, bears his staff in his right hand, while he holds the book of the Rule of his monastery—and very seldom is it away—in his left hand. This we can readily account for. At a bishop's consecration the book of the Gospels is put into his hands with these words : “ *Accipe Evangelium, et vade, predica populo tibi commissio,*” &c. At an abbot's blessing, not a book of the Gospels, but instead, the Rule of his order is presented to him, with this admonition : “ *Accipe Regulam a sanctis Patribus traditam ad regendum custodiendumque gregem tibi a Deo creditum,*” &c. A bishop feeds his flock with God's words ; an abbot leads his monks by the Rule of S. Benedict, or of some other founder, as it may be. To mark this broad distinction, the bishop is figured holding the Gospels in his right hand, his staff in his left ; the abbot, wielding his staff for another purpose, bears it in another hand, the right ; and as the Rule of his house is but the work of man, it is not borne in the same hand as the bishop bears the Gospels—God's word—but in another hand, the left. The description of bishops' seals in Germany given by Heineccius is utterly inapplicable to those we have in England, consequently German seals are no warrant for English figures.

With regard to sepulchral effigies of bishops, we everywhere see in this country that they lie holding the staff in the left hand. Thus are they figured in Salisbury, York, Winchester, Exeter, and Worcester cathedrals, as shown by the engravings of them in Britton's Cathedral Antiquities, in Stothard, in Hollis, in Dugdale's S. Paul's, and other books of the like sort. In so doing, the artists of the time arrayed the figure as they beheld it brought to church for burial, when, by ancient custom still followed, the dead body was clad in the bishop's full vestments as if he were about to pontificate or to be in function. “ *Clerici,*” says an old French authority, “ *vero ordinati cum illis indumentis in quibus fuerunt ordinati debent et sepeliri, et sacerdos cum illis cum quibus assistit altari,*” &c., Martene, *De Antiq. Ecc. Ritibus*, lib. iii. c. xii. 11, and the Cæremoniale to this day directs : “ *Induant illum (the corpse) sacris vestibus, quibus vivens induebatur dum solemniter erat celebraturus,*” &c., lib. ii. c. xxxviii. 10.

So, too, with grave-brasses, a bishop is always shown on them

holding the staff in the left hand, as we may observe in Waller's Monumental Brasses, the plates in Dugdale's S. Paul's, and other works.

Here I ought to say that though out of deference to the bishop of the diocese, an abbot took care to have graven on the seal which he used, while he lived, his staff in his right hand, at his death and burial, and upon his effigy or grave-brass the pastoral staff is put by his left side like a bishop.

M. Reichensperger referring to the treatise, "*Le Baton Pastoral*," tells us: "C. Cahier and A. Martin say: *La position de la crosse à la droite ou à la gauche du prélat n'a fait loi davantage dans l'antiquité bien que, selon Gavantus, l'évêque doive la porter à gauche, pour qu'elle soit plus proche de son cœur.*" By the way, if the title-page is to be believed, not C. Cahier, but the Abbé Barrault was united with the good father, A. Martin, in writing the "*Baton Pastoral*." Had those antiquaries been at all aware of the rubric of the Mayence Pontifical or known of the numerous monuments telling the contrary, here as well as elsewhere, I flatter myself that at least Father Martin who, on any archæological moot point, saw it in the same light I did, would now have been on my side. M. Reichensperger prefers the reasons of Heineccius to the sentimentality of Gavantus. Not long ago, M. Reichensperger seemed smitten with sentimentalism about the symbolic meaning of the right hand (Gavantus being for the left—the heart side) in advocating the dignity of which he put forwards for the nonce the "potior" arguments. Not quite three centuries gone by flourished this same ecclesiastic Gavantus whose world-wide reputation as a ritualist is acknowledged the globe round wheresoever the Latin rite is followed; and all my sympathies are with him because he seems to have had before him the very sentiment expressed more than a long thousand years ago by S. Isidore, of Seville, in these words while speaking of the husband's putting on the third finger of his bride's left hand the wedding-ring: "*anulus a sponso sponsæ datur . . . et quarto digito anulus idem inseritur quod in eo vena quædam (ut fertur) sanguinis ad cor usque perveniat.*" *De Off. Ecc. lib. ii. c. 19.*

At all times well informed men have had serious reason to lament the errors of artists in figuring ecclesiastical subjects: Ayala wrote a work expressly on the point, giving it this title, "*Pictor Christianus eruditus, sive de erroribus circa pingendas atque effingendas sacras imagines, Matriti, 1730;*" but without enumerating a long list of such writings, I will quote the words of the celebrated French ritualist, Martin Sonnet, about the middle of the seventeenth century, who says: "*Des gens de notre temps en se mêlant de constructions, ont par ignorance, par amour de la nouveauté, ou démangeaison du changement, troublé et ruiné tout, dans l'ordre ecclesiastique. Beaucoup de laïques, marguilliers, intendants ou économes des biens de l'église ignorant les règles et la discipline, ont à leur gré, sans conseil des doctes, presque tout détruit, rebati et changé, depuis douze ans environ; et ce qui crève le cœur, c'est que bien des ecclesiastiques, et même des supérieurs d'églises, passionnés pour la nouveauté, ont donné les mains à ces dépravations et à ces abus,*" (*Manuel des Cérémonies selon le*

Rite de l'Eglise de Paris, 1846, p. 53, notice Historique at the end of the volume.)

After all these proofs, I am more than ever convinced that the hand—the only hand—in which to correctly place in any effigy of a bishop his staff, is the left hand.

DANIEL ROCK.

THE NEW NATIONAL GALLERY.

THAT the Government made a grievous error in limiting the competition for the new National Gallery designs, however much it was doubted at the time, can surely not be doubtful now to any one who examines the designs actually sent in. If we believed for a moment that the architectural talent of the country was even fairly represented in this exhibition, we should have little hope indeed for the future. We feel sure that most among the selected architects, if they had had the fear of known and unknown competitors to urge them on, could have done far better things than they have shown. At any rate, the only valid argument that was ever brought against an open competition, viz., that the best architects would not, under those circumstances, have competed at all, loses the whole of its strength in the face of the drawings exhibited in the Palace of Westminster; for, supposing that every one of the selected had refused to send in a design, we have not the smallest doubt that designs quite as good as any that we have from the favoured few would have been produced. We should have been much astonished if the present drawings had not been distanced altogether. But we do not for a moment believe that all, or even the majority, of those chosen, if, as was suggested, they had been paid for their designs, while the uninvited were *allowed* to compete at their own cost, would have refused the commission. We feel certain that all, or nearly all, who among these gentlemen possess any real artistic talent, would not have been deterred from a fair contest with their fellow-workers. No doubt the absolute certainty of being entirely beaten in an open competition would have reduced the number of selected candidates, but no one would have objected to that. Those who did not retire through fear of being surpassed would have been put upon their mettle, and have done their best. This is far from being the case now—so far, in fact, that we should hope no one of the present designs would be executed. There has really been no competition at all. There are scarcely two designs in the same style, and so it really at present becomes a mere matter of style with the four or five decent designs. All of these are, in fact, just such fair designs, as to be slightly above mediocrity.

The failure has been due, in some respects no doubt, to the vagueness of the directions supplied to the architects, partly also to the many difficulties of the site, which requires for picturesque effect a building with features ill-suited or useless to a National Gallery. This it will be

seen as we go on, is curiously exemplified in the treatment of the façades by nearly all the competitors, several of whom use it as an envelope for the actual gallery. There is one more point which has doubtless influenced some of the architects, to the detriment of their plans, viz., the simultaneous competition for the Law Courts. This more important undertaking has probably diminished the interest taken in the other. Those gentlemen who were permitted to try for both of these great undertakings would, we think, have better consulted their own interest, and the good of their profession, if they had made their choice between the two, and devoted all their energies to the one subject. The same also, we think, applies even more to the gentleman who has sent in two designs in different styles for the National Gallery. The time spent upon elaborating Mr. Somers Clarke's Italian design, a work of little value, would have been far better spent in improving and correcting his Venetian Gothic one which has so many points of interest about it that we wish it had had more attention bestowed upon it. He would also surely have done more wisely if he had confined his plan to the strict requirements of the case instead of running up the supposed estimate to such an enormous sum, by providing for what was certainly not demanded of him, however desirable he or others might deem it. This architect would have shown greater wisdom and very possibly have done much better if he had had more regard to proper economy. What, for example, is the value in any way of the great campanile at the east end, unless it is required for the purposes of the gallery? As a mere ornament it is quite indefensible. The grouping of the centre is good; it has long been desired that the Gothic architects should give their attention to that most perfect of vaults, the dome. We think Mr. Clarke has succeeded in designing a very satisfactory one, though this also is a very expensive luxury, considering the little need for such a feature in a building for the exhibition of paintings. We by no means think that the Venetian style is at all fitted to our climate and the materials we use. Any one must see at a glance that Mr. Clarke's design ought to be executed in marble. The shallowness of the moulding and carving, and the general stiffness of outline usual in this style, owe their origin to the use of marble. The great central sculpture hall has many points of considerable beauty. Mr. Clarke gives no scale to his drawings, which is a great error.

Mr. Digby Wyatt deprecates any dealing with the present building. He is sure that any alteration of it would be unsatisfactory, a source of discontent at the present time and regret for the future. In this we quite agree; and if anything more than another would suggest the unadvisableness of so doing, it would be his own idea of improvement. The gallery, as altered according to his plan, would contain all the vices of the present building, overlaid with a curious amount of absurd false ornament. As an instance of this we would cite his proposal of erecting a sort of caryatid temple with no earthly use over the pediment,—and putting a sham arcade all round the top of the building, in the vain hope, we suppose, of giving it dignity. His designs for a new Gallery,—the drawings of which, by-the-bye, are beautifully executed,

—though they show a good deal of cleverness, are far too meretricious for acceptance. They are quite overdone with ornament. The hanging of the pictures in the great hall appears even worse than in the present building: pictures of no great size placed right above the line of sight, and which one would have to get up a ladder to see. It may be advisable to have great halls of considerable height and breadth for the comfort of the public and the better lighting and ventilation of the galleries, but it will never do to have several rows of paintings, one on the top of the other,—an arrangement so fatal to the proper seeing of pictures. Anything more outrageous than the front of this building we have never seen. The whole façade is pierced by gigantic deeply recessed arches or alcoves with a figure cowering in the back of each. This absurd arrangement is really introduced to get a top light for the ground floor. The whole exterior grouping is very faulty and lopsided. We cannot imagine that it would look well from any point.

The less said about Mr. Owen Jones' design the better. *The Times* was quite right when it doubted whether the old Gallery,—a photograph of which on exactly the same scale and from the same point of view is placed alongside of the new design, suffered by the comparison. It would have been a fair composition for a Brobdignagian hotel unlimited.

If we wanted an additional proof to the many we already possess of the utter unfitness of the religious architecture of Greece for general modern purposes, we could scarcely have a better than that furnished in the poor design of Mr. Brodrick. The whole front is a sham,—a screen, in fact, hiding the real building. You cannot even see from the outside that there are two stories. It looks something like the Bank of England exaggerated with a Noah's ark stuck up a-top. A more inartistic display of pillars, which are arranged as thick as blackberries above and below, we have never seen:—it is quite childish. And to match the absurdity of the rows of columns, we have in the same terrible profusion rows of figures stuck up like pretty maids all of a row. But perhaps the Noah's ark arrangement is the worst part of the whole, than which there is nothing much more lamentable in the whole series of drawings. This is in reality nothing more than a very oblate dome masked by this super-temple as it were with a much projecting portico up in the skies, where if the sun usually did shine too much for comfort in England, there would never be any one thing or being to be sheltered under it. This architect, in common with some others, has made a great mistake in so entirely covering the ground as to leave no room for light and ventilation. Messrs. Banks and Barry have sinned still more in the same way.

Something akin to Mr. Brodrick's design is one by Mr. James Murray, which, though giving one no idea of its being a picture gallery, is far superior to that we have just noticed. It has the same arrangement of a smaller temple put on the top of the main building, though with less unhappy effect than in Mr. Brodrick's case. There is a good deal of beauty and stateliness about this building. The plan also is very satisfactory, it is simple and effective, the result of patient study of the best existing models. The Roman design by the same archi-

fect is altogether inferior. The detail very commonplace and unpleasant. The top part almost exactly like Newgate.

The design that shows more scholarship than most, and which seems to be most popular with the public, is Mr. E. M. Barry's strong plagiarism upon S. Paul's Cathedral. For ourselves we should however, notwithstanding the manliness and power of this design, be sorry to see it carried out. The great central grand staircase and sculpture gallery is very bold, and is much admired, but we do not want another S. Paul's in London. We much doubt whether in practice the domes and cupolas will group well. The central dome would be dwarfed by the great breadth of the building.

If the commissioners determine to alter the old building instead of entirely rebuilding it, no doubt Mr. Cockerell's is by far the best plan, all the other plans for dressing up the present building really, if anything, make it worse. This architect's design for rebuilding is inferior to that for the alteration, and seems to have disappointed every one.

Mr. Penrose's design is marvellous. From the interior of the courtyard it looks as if it might be a Spanish bull ring squeezed into a quadrangle.

We need not say much of the quiet and modest design of Messrs. Banks and Barry. It looks more like a row of houses than a great public picture gallery. The ground is far too much covered. The whole front is a sort of screen cut up into offices and small chambers, the galleries being inside. The arrangements are good.

We now come to what we hoped would be a great work, but we must confess that we are sadly disappointed. Mr. Street's design, though showing a good deal of thought and study, especially in the plan, which is excellent, falls far below what we ought to get from one of our best Gothic architects; it seems to prove that, however cleverly and satisfactorily he may design churches and schools, he is scarcely equal to so great a work as the National Gallery. He does not appear to have the power to grasp a great subject. It has been said that some of our most original and artistic builders are too secular in their church work. Mr. Street is too churchy in his secular. In the detail of the north-east corner, for example, we have a figure under a canopy which can be nothing but a saint, such as we see in all continental towns for the reverence of the people. It is an absurdity as an ornament to a picture gallery. The grand staircase design is a very pleasing and satisfactory feature. But the elevation of each façade is far from satisfactory: that facing Trafalgar Square would never be tolerated by the public for a moment. It is just such a design as to confirm the erroneous opinion which so many persons hold, that the Gothic style is unfitted for the ordinary business of life. We do not think that Mr. Street has improved his style by his servile imitation of Spanish architecture. We cannot imagine what is the intention of the containing arches above the upper windows: if ornamental effect is aimed at, surely it is missed. Unless there is good constructive reason for them, they had been far better away. The immensely long unbroken roof, with a dome which, compared with the great length, dwindles into little more than a *flèche*, and which is flanked by turrets with cupolas, which do

not harmonize or group with it at all satisfactorily, would, we imagine, have a terribly dull and monotonous effect as viewed from Trafalgar Square. The whole design, though bearing marks of great study, thought, and pains, and some taste, is entirely wanting in unity, breadth, or boldness of treatment.

It is very desirable that the Government, seeing the palpable failure of all these designs, should either throw the matter open to the whole profession, and so take away the slur put upon many equal to any that have been selected, or at least add to the number some of the really best Gothic architects, who at any rate will not send in such second-rate affairs as we have at Westminster. We have long held that the classical art was dead, and wished it could be buried too. That there is still living original art of a very high character among the best professors of the mediæval school cannot be a matter of question with those who have had the privilege of seeing some of the noble designs sent in for the Law Courts; and there are others we could name quite as promising as any of those who had the honour of receiving commissions to compete, who were necessarily omitted from the list of those invited to that limited competition. At any rate, before accepting any one of these plans, let us see if no better can be produced. This is an opportunity of such consequence, that it will be a shameful neglect of duty on the part of the Government if they allow trouble, or the fear of giving annoyance or pain to individuals, to stand in the way of their getting a National Gallery worthy of the nation, and of the choice works of art which it is to contain.

SECULAR POINTED WORKS.

WE have been favoured by a set of photographs of the designs, by Mr. Crossland, of Leeds, for the Manchester Exchange. Unhappily for Manchester this very fine design was not selected in the competition. The pile is a vast quadrangular block, four stories in height, with staircases in large towers at the angles, and a lofty clock-tower and spire over the chief entrance in the middle of one side. The Exchange Hall is a magnificent room, with hammerbeam open roof, and noble arcades on all sides. The design has considerable originality, and is not a mere slavish copy of the Flemish type of town hall.

BELL-RINGING ON NEW YEAR'S EVE.

To the Editor of the Ecclesiologist.

“Rings out the old, rings in the new.”

SIR,—I have the pleasure to report how this was lately done (I need not say where) in a way which it will be a pleasure to your readers to be

told, not for the sake of boasting, but rather by way of encouragement to others who take an interest in the improvement of our ringers, and who desire that all things connected with the belfry "should be done decently and in order," and "to the glory of God."

On the eve of the new year we rang the first peal of six from nine o'clock to ten; then adjourned to the school-room, where we had, as on former occasions, the usual ringers' fare, a leg of mutton with fitting appendages, some gin and water afterwards, and a pipe for those who wished it.

I read a few stories of interest, and so the time was pleasantly whiled away till a quarter to twelve, when we adjourned to the belfry, and took off our coats to pull out (the bells had been left upon the stays :) but first of all, I requested all to kneel down and join in prayer and thanksgiving for the mercies received during the closing year: a hearty Amen was the respond. We then rang about half an hour, and each returned to his home.

On the morrow we met at ten o'clock, when each having stripped I again asked them to join in prayer for God's blessing and protection through the new year. Then again we all knelt down, and afterwards rang together for an hour; after which each went his way quietly, and literally "one to his farm, and another to his merchandize." Though we had met together for the same purpose—six or seven new years—it never before occurred to me to ask them to unite in prayer. Neither would I advise any of my brethren to attempt such a thing, unless they take a personal interest in the ringing, and have got rid of any loose characters who aforetime may have been connected with the belfry. C. H. W., in the *Ecclesiologist*, Feb. 1866, has forcibly urged and ably shown the advantages of the clergy being ringers. Mr. El-lacombe and Mr. Lukis in their tractates have done the same; and from my own experience of some years, sure I am that wherever the clergy do so, and conduct themselves with kindness and judgment, they will gain the hearts and respect of the ringers, and will find in them a company of church officials, of whom they may well be proud.

Yours truly,

M. A., Oxon.

Epiphany, 1867.

A Country Parson and a Ringer.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House on Monday, December 3, 1866: present, A. J. B. Beresford Hope, Esq., M.P., the President, in the chair; the Lord Bishop of Dunedin, Patron, the Rev. J. C. Jackson, the Rev. J. Fuller Russell, the Rev. William Scott, and the Rev. B. Webb.

The Rev. A. H. Bridges, M.A., of Beddington, Croydon, and C. F. Hayward, Esq., of 20, Montague Street, Russell Square, were elected ordinary members.

Mr. Rust exhibited a mosaic of the Repast at Emmaus, executed in his own tesserae, from a design of Mr. Westlake's. Messrs. Cox sent for inspection an excellent specimen of bookbinding with elaborate ivory carvings of groups of figures.

Mr. Slater met the committee and exhibited his designs for Honolulu cathedral. He also consulted the members on points connected with the re-arrangement of Cranbrook church, Kent, and S. Bartholomew's, Smithfield. Mr. Burges laid before the committee Mr. Barkentin's model for the ivory carving of the pastoral staff to be given to the Bishop of Dunedin, by his colleagues of the Ecclesiological committee. He also showed a specimen of a metal dossal intended for S. Michael's, Brighton. The enamels and filagrees, by Mr. Barkentin, were exquisitely wrought.

Mr. Withers met the committee and exhibited his designs for the new churches of S. Gabriel, Bromley-by-Bow, Middlesex, and of Christ Church, Ive Gill, Cumberland; also for the re-casting of the pseudo-classical church of S. John, Newport, Co. Tipperary, and for the rebuilding of S. Edith, North Reston, Lincolnshire, and S. Peter, Moylgrove, Pembrokeshire. He also brought his drawings for the fittings of Bishop Tozer's chapel, at Zanzibar; designs for a chapel-school at Howe Bridge, Lancashire, and for a parochial school at Shouldham, Norfolk; for a new parsonage at Llanbadarn, Cardiganshire; and additions to parsonages at Barton Bendish, Norfolk, and East Barkwith and West Torrington, Lincolnshire.

Mr. Truefitt met the committee with his drawings for some highly ornate additions to Messrs. Brooks' bank at Manchester.

Mr. Ferrey consulted the committee about the suggested removal of the choir-screen at Christ Church, Hants. The committee unanimously decided that the screen ought to be preserved as an archaeological and ritual monument of the highest interest; and that, having regard to the ample dimensions of the nave at Christ Church, the proper plan would be to fit up a quasi-choir at its east end with "a people's altar," leaving the existing choir intact, for use on special occasions. Mr. Ferrey described the works in progress in rebuilding the Romanesque apsidal chapel on the east side of the south transept. He also mentioned the late wanton destruction of the screens at Wimborne minster (already noticed in the *Ecclesiologist*;) and showed the designs for his proposed rebuilding of the Lady chapel of Romsey abbey-church as a local memorial to Lord Palmerston.

From Mr. Clarke the committee received drawings of the restoration of S. Clement's church, Sandwich, with its tower as completed; also his designs for the enlargement and restoration of Langley church, Essex; for a parish-hall—to be used for church festivals and other like purposes—at Obiselsburst, Kent; for the restoration of All Saints', Springfield, Essex; and for the new church of the Holy Trinity, in the Selhurst road, Croydon.

The committee heard with pleasure of the subscription towards the Building Fund of the Architectural Museum, but regretted that they could not make a grant to that object from the society's funds.

The committee examined the designs by Mr. C. Hodgson Fowler,

of Durham, for the restoration of Dinsdale church, the restoration of Cockfield church, and for a school-chapel (to cost only £600,) at Waterhouses, near Durham.

Mr. C. F. Hayward sent for inspection his designs for the new church of S. Andrew, Haverstock Hill.

The committee examined some beautiful photographs of Mr. Crossland's fine designs for a Pointed Exchange, at Manchester.

ARCHITECTURAL MUSEUM.

WE have pleasure in commending to our readers the following documents :—

“REMOVAL TO WESTMINSTER.

“The Architectural Museum was founded after the Great Exhibition of 1851. Till 1857 it had rough but convenient premises in Canon Row, Westminster, where, as has been acknowledged on all sides, it did more real good for the study of Carving and other Arts cognate to Architecture than anything that could be named.

“Considerations, arising in a great degree from the heavy expense incurred in forming the collection, induced the council to transfer it to South Kensington, but as the ideas of the authorities there are at length found not to be identical with our own, we have determined to again try our fortune in a locality where the value of the casts will be increased tenfold.

“The council are now free from debt, the specimens are in excellent order, and nothing is wanting but a Building Fund of £2,000, and the increase of the subscriptions to about £600 per annum, a very small sum where the interests of so many are concerned.

“After patiently contending with difficulties on all sides we at last see our way towards carrying out our original project. Surely on such an occasion all in any way interested in the cause of Architectural Art will come forward with help for our Building Fund, and an annual subscription too.

“I shall be glad to take charge of any contributions.

“JOSEPH CLARKE, *Hon. Sec.*

“13, *Stratford Place, W.*

“Subscription of members, £1. 1s. and upwards per annum (giving additional privileges;) of students, 10s. per annum, and of art-workmen, 5s. per annum.”

“20, *Spring Gardens, London, S.W.*

“MY DEAR SIR,—Our Hon. Sec. in issuing the enclosed circular from our President, kindly gives me an opportunity, as Treasurer and one of the earliest promoters of the Museum, to add a few words of my own in furtherance of the object we have in view.

“It is now nearly fifteen years since I ventured to appeal for aid in forming this most important and practically useful collection. We then occupied an unpretending though conveniently situated building in Canon Row, Westminster, where our Museum, from its ready accessibility, did a vast amount of good service; indeed the loss experienced by those who had enjoyed such ready access to it was so deeply felt that nothing but pressing pecuniary considerations could have justified the council in consenting to its removal to South Kensington.

“It has, however, now become clear both to the council of the Museum

and to the Department of Science and Art that the objects of the Government are not so far identical with our own as to warrant a continued union. We have therefore determined to take such steps as shall at once preserve the integrity of our collection and bring it to a more central locality. In this we have after a search of six months, succeeded beyond our most sanguine hopes by receiving, through an old friend of the Museum, an offer of building-space close to Westminster Abbey.

"As our tenure at South Kensington will expire in January, 1867, we must set to work without delay to find means for erecting the necessary building, and it is in aid of our Building Fund of £2,000 that I venture to appeal for your generous assistance.

"With the prospect of such great advantages, I cannot but feel confident that our friends will at once come forward and place the council in a position which would warrant them in accepting an offer such as they can never look for again; and I *most earnestly* beg that you will not lay aside this appeal without giving it your most favourable consideration and our fund the benefit of your assistance.

"I remain,

"My dear sir,

"Yours very faithfully,

"GEO. GILBERT SCOTT."

NEW CHURCHES.

S. Andrew, Haverstock Hill, London.—A new church, by Mr. C. F. Hayward, which, in anticipation of an actual visit on some future day, we proceed to describe from the drawings. The ground-plan shows an unusually broad nave, separated from aisles (so narrow as to be scarcely more than passages) by well-proportioned arcades. There is a too small choir, with three-sided apse, not occupying the whole breadth of the nave. Eastward the two aisles are projected to a somewhat broader width: and at the west end there is a narthex-like porch. The style is a very early, and somewhat bald, First-Pointed, with broad lancet-lights, in couplets and triplets. In the exterior view the inadequate length of the chancel is painfully apparent. The material is brick, with stone dressings. The western façade is the best. The narthex has three open arches, each separately gabled, projecting from below two triplets of moulded and shafted lancets, above which is a large circle pierced with plate tracery in geometrical forms. To the south of the façade is a circular staircase turret (leading to a west gallery:) opposite to which, on the north side, is a square turret which is finished in an elegant octagonal belfry-fleche. Side porches to the aisles project, one on each side, beyond the proper western face. The ritual arrangements are not satisfactory. We regret in this design that too much has been sacrificed to internal breadth. The building is abnormal in plan and idea. But cheap materials are well and judiciously employed: and in the west front, in which alone the architect has done himself justice, we see the promise of much artistic vigour and originality.

S. David's cathedral, Hobartown, Tasmania.—Mr. Bodley has for-

warded to the bishop the plan and designs for this proposed cathedral. The plan is cruciform, the choir being more spacious than usual : and there is a lofty square tower, with an octagonal spire, engaged at the south-west end of the south aisle—its lower story forming a spacious porch. The style is Geometrical Middle-Pointed—but of so late a type as to be scarcely distinguished from the Perpendicular variety of the succeeding style. We commend the correct ritual arrangements of the choir, with its ample presbytery. The large south aisle of the choir, (which, however, is a bay shorter than the choir itself,) is fitted as a chapel for daily service, &c. In this case, furnished as it is, most properly, with a second altar,—this aisle ought most certainly to have a separate gable rather than a mere lean-to roof. The clerestory is a very prominent feature in the design. A small fleche, covered with a leaden spire, caps the intersection. The south transept is used for the organ ; and is treated accordingly in its windows, doors and angle turret. The tower is a fine composition ; massive, with bold buttresses tapering up by very numerous steps to the embattled cornice, which has plain solid octagonal pinnacles, and from which springs the spire, of stone, octagonal, and pierced with three ranges of spire-lights on the cardinal faces. The belfry stage is well developed : with two coupled and deeply moulded two-light windows on each face. The general effect of the perspective exterior is that of a rather late English minster : and we do not know that anything more than this was to be desired. We observe in the whole design a marked reaction from the earlier type of Foreign Gothic which Mr. Bodley formerly affected.

S. Paul, S. Leonard's-on-Sea, East Sussex.—This new church is being built from the designs of Mr. John Newton, in a style founded on Early French, and consists of a nave and aisles, the tower standing at the east end of the south aisle, while on the north a chancel-aisle contains the organ and vestry. The chancel, which is properly graded, terminates in a semicircular apse. The nave is of four bays, with circular pillars and Corinthianising capitals, and a clerestory of triple-arcaded lights. The materials of the church are stone and variously coloured bricks. The chancel is stalled in oak, and the seats will be open, of the same material. The tower, which will be 82 ft. high, is to be capped by a lofty spire. The chancel and tower are, we are glad to learn, to be groined throughout with variegated brick and stone, the shafts being in Devonshire and other marbles, including a variety, said to be beautiful, lately introduced from Tinos. The spandrels of the groining of the apse are to contain subjects executed in Salvati's mosaics, the ribs being of alabaster, while the reredos is to be of rich design. We are much pleased that a church of such richness is to be erected in one of our most important watering-places.

Atherton, Lancashire.—For this place Mr. Withers has designed a building which will accommodate two hundred and sixty children as a school, and two hundred and eighty adults as a chapel. It is a Pointed rectangular building, of brick, with bands of red and blue Staffordshire tiles ; and at one end there is a chancel with an apsidal sanctuary. The forms of this building are not agreeable. The cost was £1,200.

Christ Church, Ive Gill, Cumberland.—A little new church, costing £1,500, by Mr. Withers. It has a nave 40 ft. 6 in. by 21 ft. 8 in.; a chancel 22 ft. 9 in. by 17 ft. 8 in.; and a north-western vestry. The altar has no footpace; but for this, we believe, the architect is not responsible. There are stalliform seats in the chancel, and a kind of reading-seat on the north side. The pulpit is at the south-eastern angle of the nave. A good belfry-turret and good windows make this unpretending design very churchlike in effect.

S. Gabriel, Bromley-by-Bow, Middlesex.—This new church,—which has been called the Working Man's church, because its building committee, and indeed the whole population which it is to serve, are artisans,—is designed by Mr. Withers, and is built entirely of common bricks at a cost of £6,500. The plan comprises an ample nave, 90 ft. by 30 ft., separated by arcades of five from aisles, which are as long as the nave, and each 11 ft. 6 in. in breadth; a chancel of two bays, 33 ft. long by 26 ft. broad; chancel-aisles to the westernmost bay of the chancel, and a vestry at the east end of the northern chancel-aisle. The building is very correctly arranged; with proper chancel-fittings and fixed open seats in the nave and aisles. The extreme west end of the church is not seated: there is a door at each end of the transverse space so left, and the font stands against the middle of the west wall of the nave. The total accommodation, we may add, is for 972 persons. The style is very simple Geometrical-Pointed. The white walling is relieved by occasional bands of red brick. The tracery is made of terra-cotta. A good effect of height is obtained in the nave; and an excellent octagonal bell-turret, nearly 90 ft. high from the ground, caps the west gable, being half supported by a projecting semi-octagonal shaft, in which the bell-rope hangs. The clerestory is very fully developed: each window being of three cinquefoiled lights with two traceried circles under a common hood above. The aisle windows are single lights, with cinq-foliated heads. The arcades are well-proportioned, with cylindrical shafts. The capitals are good, but the bases seem to us needlessly plain. The roofs are simple and open. A constructional reredos, with a large mural cross, adorns the east wall: but we think its form, which is now not uncommon, is unnecessarily ugly.

Mr. C. H. Fowler has designed a school-chapel for *Waterhouses*, near Durham. A short, broad, three-sided apse is separated off by a wooden screen as a sanctuary, holding the altar. The style is an externally simple Pointed, with a good single fleche for a bell at the intersection of the roof.

NEW SCHOOLS.

Shouldham, Norfolk.—This is a well-arranged school-room for a mixed school by Mr. Withers, intended to hold eighty-four children, with offices annexed. The cost is only £400. A good deal of character is given to the brick-moulded windows in a quasi-Pointed style.

NEW PARSONAGES.

Barton Bendish, Norfolk.—Here Mr. Withers has made additions to an old rectory-house in a very suitable style.

West Torrington, Lincolnshire.—To this house Mr. Withers has added an east wing, with a study and an oratory on the ground-floor, and bedrooms above.

CHURCH RESTORATIONS.

S. —, Bray, Dublin, Ireland.—The original parish church of Bray, the fashionable watering-place suburb of Dublin, has heretofore been of abnormal and inconceivable ugliness even as a structure of the Early Gothic awakening. We are glad to see that it is now to be enlarged and recast by Mr. McCarthy from designs which indicate a notable advance in right principles. The original building is T shaped, i.e. with nave and transepts, and absolutely no chancel. Accordingly a chancel has been thrown out, opening north and south by arches into a vestry and an organ chamber, presenting externally three gables—the chancel slightly projecting. All the windows are to be reconstructed after good Middle-Pointed designs, the east window being of four lights. The ritual arrangements are a sanctuary on two steps, with the altar further raised on a footpace, and a sedile to the south, while the chancel proper rises on three steps. The south side is stalled with a side prayer-desk, and the pulpit which is of wood and polygonal stands upon three steps at the north-west corner of the chancel. Care has been taken in the design of the woodwork. The seats are of course all open. The font is placed in the south transept near a principal entrance. The description which we have given would not be remarkable for an English church; it is, however, that of one in Ireland, which makes no little difference.

S. Lawrence, Hollington, East Sussex.—Mr. Slater's restoration of the little church of Hollington, near Hastings, known to tourists as the church in the wood, is now completed. We have already described it from drawings; we shall therefore only observe that he has been very successful in obtaining the broad timber effect of churches of its peculiar type in the polygonal roof, and the introduction at the west end of the wooden supports, and low horizontal ceiling, needed to carry the bell-cot. We must, however, demur to the arcaded stone porch, which seems to us, both in design and material, somewhat incongruous. A wooden porch, such as that of Etchingham, in the same district, would have been in thorough keeping with the remaining work. We noticed with pleasure the number of cruciform tombs in the churchyard, which is a favourite burial-place for invalids dying at Hastings and S. Leonard's.

S. —, *Shelton, Potteries, North Staffordshire*.—The church of Shelton, a portion of the important pottery town of Hanley, was a typical church of Commissioners' Gothic—broad and flat, with yawning lancets, and west tower, of Perpendicular outline, and "Early English" details. The munificence of the present incumbent led him to set to work to repair it, employing Messrs. Scrivenor, local architects, to carry out the project. The chief feature of the work is the erection of a new chancel, of two bays, terminating in a five-sided apse. The chancel rises from the nave on a single step, and is seated with three rows of longitudinal sittings on each side, the uppermost being stalled, with desk-fronts to the lowest. The sanctuary rises on two more steps, and the altar is placed on a double footpace. The sanctuary is arcaded round the credence, standing on the most western bay to the north. The organ-chamber adjoins the chancel to the south. A single-light window is placed in the second bay of the chancel on either side, while the apse windows are of two lights, with shafts and foliated capitals on the mullions, and either trefoils or quatrefoils in the heads. The three eastern windows have their sills slightly raised above the others.

S. —, *Long Sutton, Lincolnshire*.—This very fine and large church, famous for its Romanesque nave and late Third-Pointed chancel, which has a curious octagonal vestry in two stories added to its north-eastern angle, is under restoration by Messrs. Slater and Carpenter. Considerable repairs are necessary for the stone-work, and the fine chancel arch must be rebuilt, and other serious and threatening settlements rectified. A new clerestory and roof are wanted for the nave, the old Romanesque clerestory being left as a quasi-triforium. The chancel is to be properly stalled, and the whole area reseated. Some additional vestry accommodation is gained at the east end of the north chancel aisle. The church, as rearranged, will accommodate very nearly one thousand persons. This is a work of very great interest.

S. *John, Dinsdale, Durham*.—This little irregular church, only holding one hundred and twenty-nine persons, and composed of nave and south aisle and long chancel, is being rebuilt by Mr. C. H. Fowler, of Durham. He has added a north aisle, and spacious vestry, with organ-chamber on the north side of the chancel. A better arrangement, with open seats and with proper stall-like benches in the chancel, increases the accommodation to one hundred and ninety-two. The architectural detail is quite satisfactory.

S. —, *Cockfield, Durham*.—This very small and dilapidated church has been restored by Mr. C. H. Fowler. It was a mean building, with small First-Pointed lancets, and curious northern and southern lych-noscope. The new arrangements are generally not unsatisfactory; although the archdeacon has interfered to remove one of the steps in the rise to the altar, and has turned the prayer-desk to face west!

S. *John, Newport, Tipperary*.—This was a hideous church of the pure Pagan style of the last century. Mr. Withers has, with much ingenuity, "recast" it into a sort of Byzantine style, improving all the arrangements, and adding a chancel. The latter is correctly arranged,

which we are particularly glad to notice in an Irish church; and the whole is a very excellent specimen of what may be done in the very worst of cases.

S. Edith, North Reston, Lincolnshire.—Mr. Withers has in hand the restoration, or rather the rebuilding of a very dilapidated old church here, of which nothing but the chancel arch is worth keeping. This arch is very early, and very plain Romanesque; but is wisely preserved, although it rather injures the effect of the new building. The whole structure is ludicrously small, thirty seats being sufficient for the whole population. Mr. Withers has designed a simple chapel-like building, with windows of a rather Flamboyantizing character. The arrangements are all good, except that there is a most unnecessary prayer-desk in the chancel. We notice with pleasure a very simple, but not inappropriate constructional reredos. The wood-work however is somewhat ugly, as it seems to us, in its forms. It is intended to adorn with painting the space over the chancel arch, and the panels of the coved roof to the nave.

S. Peter, Moylgrove, Pembrokeshire.—This is a modern church, cheaply rebuilt in 1814 on more ancient foundations, and now "re-cast" and refitted by Mr. Withers at a cost of £650. The plan and proportions are all inconvenient, but the architect has made the best of very unpromising materials. We regret to see the chancel stalls so divided as to give the effect of a separate prayer-desk.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

SIR,—The Biretta is an Italian cap, a modern innovation. The word is derived from birrus, *πυρρός*, a red fur covering for the head (Bay-fius de re vest. c. xvi.) The cappa, so called from caput, which it covered, or perhaps cop, a covering, bore also the name of birrus or biretta, worn with the rochet by bishops, &c. (Ceccop. i. 26.) Duncange confounds the cap and the cope, and makes a hopeless medley.

The academical cap replaced the cowl-like end of the hood, when the latter in the reign of Henry VII. was used only as an ornament falling over the shoulders. Theologists before the Reformation wore square caps, with the upper part pointed at the crown, or at a later period tufted; but there was no stiffening employed, so that the corners drooped. Judges still wear somewhat similar caps, and examples may be seen in Loggan's print. Doctors of divinity, law, and medicine wore round caps, still retained by the latter faculties; and instances of them remain on brasses before the Reformation, at Oxford, Cambridge, Hitchin, and S. Martin Outwich, London. In 1605 all commoners and halliers of Oxford were required to wear round caps.

"The forked caps" of the Roman clergy were particularly offensive

to Becon, and other reformers. Bucer when he was asked why he did not wear a square cap, replied, because his head was not square. Grindal, in 1571, says the square cap was in use, and Sandys in the same year enjoined it on the clergy; and Foxe mourned over Hooper's long scarlet chimere and "the geometrical, that is, a four-squared cap on his head, albeit his head was round."

In 1563, however, Humphrey laments the use of the surplice and "the round cap;" in 1566 he grumbles over "the square cap" and gown in public, and the surplice and cope in choir; whilst Bullinger replies, "the question is whether it be lawful to wear a round *or* square cap," and a surplice.

Harding, alluding to the dress of the reformed clergy of England, asks, "Do not some among you wear square caps, some round caps, some button caps, some only hats?" The square cap, P. Wibrun says, was imposed on all.

Possibly the round cap may have resembled a coif, fitting to the skull, such as may be seen on a well-known brass, representing a Cambridge doctor of divinity. The square cap, however, was clearly worn out of doors. I cannot recognise any connection between such caps and the biretta, except in the circumstance that both were substitutes for the cowl or hood.

I am, sir, yours, &c.

MACKENZIE E. C. WALCOTT, B.D.

S. HELEN'S, BISHOPSGATE.

To the Editor of the Ecclesiologist.

SIR,—In the interesting account of the church of S. Helen, Bishopsgate, in your last Number, I notice an inaccuracy. The steps discovered in the north wall of the church are said to have belonged to the refectory. It should have been said that they led to the dormitory, as in every other similar instance for the convenience of the religious when attending the night hours. Without exception the refectory lay parallel with the church, in order that neither the smell of dinner or any sound in it might penetrate into the house of prayer.

Yours, &c.

MACKENZIE E. C. WALCOTT, B.D.

ENGLISH ARCHITECTURE.

To the Editor of the Ecclesiologist.

SIR,—The points we have to consider in the present controversy may be summed up in this fashion:

1. Does not every country develope by degrees its own literature, art, architecture?

2. As regards architecture in its earliest stages, it is constructive. Its decorative character follows the constructive in later ages, therefore you do not find all its perfections in one age.

3. Architecture in its early stages although constructive is often crude and barbarous in its decorative forms, as thirteenth century work often is. Savages construct well, but decorate rudely.

4. When a country has developed its own characteristics, there is no necessity of seeking further foreign traits. English architecture was the result of climate, material, race—the combination of Celtic, Norman, and Saxon elements—Aryan, but we have no necessity now of bringing in fresh Aryan traits from India, or from south of France, hot climates.

5. The development of architecture in England has been continuous, every successive age has given us something new. Architecture was never debased till we began to build squares in Tyburnia and South Kensington, and put in large sheets of plate glass. The fourteenth century had most exquisite tracery forms: the fifteenth had the magnificent east windows, and saw the rise of a truly domestic architecture. Elizabethan and Jacobean saw the most admirable mansions built, and exquisite half-timbered and weather-tiled farmhouses and cottages; as also the mullioned houses of Dorsetshire, and Somerset, and Wilts. Queen Anne's period introduced admirable town-houses. The segmental-arched window, with its white sashes, is the most practical for our present wants. Many of the decorative features of Elizabeth and James I. were exquisite in beauty, the classic element in them giving unusual grace.

6. Old English gardens had *design*, with straight walks and cut hedges, which modern bad human imitations of nature, called landscape gardening, have not.

7. As all old work from 1000 to 1800 is more or less good, a building of various dates should have each part restored according to date—it is all historical, i.e., as little restoration as possible.

Your obedient servant,

Tunbridge Wells.

JOSEPH REBARD.

CORNISH LYCH-GATES.

To the Editor of the Ecclesiologist.

DEAR SIR,—The arrangement of monoliths placed horizontally at the entrance of churchyards, of which you published a notice in your last Number, is commonly called a "Pig's Ladder," and "Drunkard's Trap."

There is no necessity for the side walls mentioned by "a Visitor," unless they are carried high enough to support a roof, and so making a lych-gate proper. The middle or dwarf wall of which he speaks, often covered with a slab of slate, because the stone of the country, is as often made of a single block of granite, and is constructed in the middle of the gangway as a resting-place for the corpse, if there should be occasion to wait for the minister's arrival.

The long, rough monoliths, set gridiron fashion, level with the surface of the ground, the earth which intervenes being dug out twelve or sixteen inches deep, form an effectual barrier, and no pigs or cattle

ever attempt to enter. The same arrangement of stones is often to be met with in Cornwall, in pathways, through fields, &c., instead of stiles.

Jan. 11, 1867.

H. T. E.

To the Editor of the Ecclesiologist.

SIR,—Architects are often severely criticized by you for apparent inattention to even ordinary established rules in the plans and arrangements of chancels, &c., ritual inaccuracies being attributed to their want of sympathy with, or ignorance of, such rules. I have lately been called upon to design some churches for dioceses far away from London. The following extract from a letter of the archdeacon in one of the dioceses to the incumbent of one of the new churches shows what we have to encounter.

“I may also mention, that the bishop will not pass any plan which has more than one step at the entrance of the chancel, or more than two at the communion rails. If (which in so small a church is unnecessary, or undesirable,) a raised pace is provided, on which the table is to stand, it must have ample space for standing and kneeling on the north and south side of the table. No ‘super-altar’ will be sanctioned. Nor should the prayer-desk face north or south, but *west*.”

In an adjoining diocese, “No footpace is allowed, the table is to stand on four legs, no reredos or super-altar is allowed. The prayer-desk is to be in the nave facing west.”

In another diocese, “No credence is permitted.”

The question is, How can we build even *decent* churches with such arbitrary rules?

AN ARCHITECT.

S. Canice Cathedral, Kilkenny.—We are glad to be able to report that the idea once entertained of dividing the choir from the nave of S. Canice cathedral, as a portion of the restoration in progress, has been abandoned.

We learn that owing to the removal of the Architectural Museum from South Kensington, the lectures and prizes will be postponed until the Society is lodged in its new quarters.

Mr. Hayward has added to the reredos of S. Mary’s, Haggerstone, some marble arcades, and a white marble cross inlaid with gold mosaic.

The Arundel Society have published photographs of nearly all the portraits—1,030 in number—which were exhibited in the National Portrait Exhibition of 1866. Single copies of any particular portrait may be purchased for 1s. 6d. each.

We regret that a notice of Mr. C. J. Hemans’ interesting volume on Christian Art is not ready for our present Number.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CLXXIX.—APRIL, 1867.

(NEW SERIES, NO. CXLIII.)

THE CHURCHES OF VENICE.

(Concluded from p. 38.)

SUCH are the historic churches of Venice that still stand, in antique integrity for the most part retained, and which precede S. Mark's in their chronological order. I have now to consider that most celebrated and beautiful of sanctuaries on the Adriatic shores. The basilica enshrining the relics of that evangelist was originally built between 828 and 831, as simply a ducal chapel contiguous to the sovereign magistrate's residence; nor till 1807 did this become the cathedral of Venice through transfer of the patriarchal see from S. Pietro di Castello, the now modernized episcopal church of earlier origin.¹ The Doge Justinian Participazio did not live to behold the completion of the splendid temple he founded, which was finished under his immediate successor on the site, and perhaps from the first a mere amplification of the chapel of S. Theodore ascribed to Narses. But that primitive S. Mark's existed only till the year 976, when it became a prey to the flames, together with the Ducal palace, in a popular rising that terminated in the deposition and violent death of Pietro Candiano, a Doge who made himself hateful through tyranny. The successor to the latter, Pietro Orseolo, commenced the new church, which rose with its actual form between 1043 and 1091, though much of its ancient structure, as left by Orseolo, is supposed to have been of woodwork; and an old chronicler tells us that the Doge Domenico Selvo (1071,) under whom it was brought to completeness, first ordered that stone, instead of wood, should be used for the columns. The inscription once within the atrium, but now lost, thus gives the chronology of the building:

“Anno milleno transacta bisque trigeno
Desuper undecimo fuit facta primo.”

¹ Rebuilt in 1621, and now entirely of modern character, except a fine campanile which dates from 1474.

And another, still to be read on a marble cornice, above the arcades of the nave, sets forth the magnificence that from the first distinguished the renewed monument of piety towards an apostle :

“ Istoriiis, auro, forma, specie tabularum
Hoc templum Marci fore dic decus ecclesiarum.”

Not one name of an architect here engaged being preserved, some have assumed that S. Mark's is entirely a work of Greek genius ; but others (Cicognara and Selvatico) argue that, in all probability, Italians were invited, perhaps from many different provinces, to compete and co-operate. We know that when, in 1172, it had been determined to erect the two granite columns on the adjacent piazza, with the figures that still surmount them of S. Theodore and the emblematic lion, the Republic issued a proclamation to be made known throughout Italy, inviting those competent to offer their services for the requisite task, finally achieved by a skilful Lombardic engineer ; and it seems probable that, for her greatest sanctuary, Venice would rather have adopted a similar method than given her exclusive patronage to foreigners.

“ Viva San Marco ” soon became the war-cry of Venice. All her vessels trading in the east were required by the Republic to import thence columns, marbles, or other valuable stones, for the new basilica. In 1080 the Greek emperor, Alexis, desiring to ingratiate a government already more powerful than his own, subjected all merchants of Amalfi, whose ships visited his ports, to an annual tribute of three perperi for this building ; and in 1130 the city of Fano, in order to secure Venetian support in a war against Ravenna and Pesaro, voluntarily pledged itself to become tributary, with annual payment of a certain sum to the Adriatic city, and to make offering, also annual, of one thousand pounds of oil for the lights in that sacred edifice.

In the actual architecture, pertaining, at least as to all essential features, to no later period than 1043—1091, the most ancient compartment is the crypt, referable (as appears undoubted) to the still earlier buildings, and therefore to the tenth century, having a vault supported on sixty columns of Greek marble, with unequal shafts and narrow round arches, and containing three altars,—this being unquestionably the original place of entombment for the apostle's remains. It is the earliest example of the crypt (at least in its developed form and importance) presented by Italian church architecture, preceding those that follow next in order of date, at S. Miniato, of 1013, and at the abbey of Monte Cassino, 1066.¹ Such sacred hypogees, besides serving for the significant but subordinate object of elevating and rendering conspicuous the high altar with its rites, have also the more important purpose of providing a suitable mausoleum for the saintly dead in subterranean chapels, withdrawn from publicity, yet still accessible to

¹ It is traditional that the crypt of S. Fermo Maggiore at Verona, built in its present form in the fourteenth century, pertains to the date when the church itself was certainly founded, 755, under the reign of the Longobard Desiderius ; and the massive piers, with plain heavy vaulting, in that subterranean, have all the appearance of untouched antiquity. The date, 1065, has been, however, conjectured for this Veronese example, and more plausibly than that earlier one.

worshippers; the idea being perhaps also admissible, among others associated with the origin of this interesting feature in this Italian basilica, of intent thus to reproduce, or imitate, the "martyria," or sepulchral chapels, in primitive catacombs.

Pre-eminent in the wealth of pictorial and gorgeous decoration, S. Mark's impresses, at first sight, like an enchanted fabric, which imagination might regard as raised by a magician's wand from the tributary sea. In the accumulation of accessories, various in dates and character, heaped together in lavish and almost barbaric generosity, we might recognize the unthinking devotion of the mariner eager to offer at the favourite shrine all fair and precious things from whatever source, these richest tokens of zeal or superstition that successes have allowed him to gather up in his career of adventure. Poetic and wondrously effective as is the whole, we may yet question its claims as a Christian type in architecture; it is like a casket of jewels comprising every species of workmanship among its gorgeous contents; its overloaded details divert from what is essential in the sacred edifice, the spiritual intent and heavenly dedication. Many of the antique ornaments set into its outer walls are indeed quite foreign to the religious character, and, like the necklace on the classic idol, serve but to deck the form, not enhance the beauty of the art-work; and even the celebrated horses of gilt brass, brought from the Hippodrome at Constantinople among the spoils apportioned to the Venetians on the taking of that city by the Crusaders, are quite unsuitable, however imposing in their conspicuous place over the central portals. Alike arbitrary is the disposal of the curious reliefs, Pagan and secular as well as sacred, along the front and lateral walls,—the Ceres with a pine-torch in each hand, drawn in a chariot by winged monsters, severally referred to Persian, Etruscan, and Greek art; the four figures in dark purple porphyry, probably a Greek work of the time of Theodosius, and for which are conjectured four different subjects; the Labours of Hercules, apparently classic, though not from the best period of antique sculpture; the figures of stags beside trees, placed between the emblems of the Evangelists—perhaps of Christian origin. We may infer, with Selvatico ("*Sculptura e Architettura in Venezia*") that the several reliefs with Greek inscriptions disposed over this building are not Greek in origin, but examples of the fashion adopted by Italian artists of copying the epigraphs as well as imitating the style of the Byzantine schools, a notion that seems accordant with the historic proof against the admission of sculpture in the Eastern Church after the second Nicene Council had decreed that churches should be adorned with "coloured and mosaic figures," as if an intent of excluding other art had guided that decision. An almost primitive Christian period is represented in the symbolism of animals, lions, peacocks, &c., on the marble parapets of the interior galleries, sculptures perhaps from some abandoned church of the seventh or eighth century, and reminding of the relief ornaments or marble chancel-screens in Roman basilicas; to the sixth century being referable the graceful arabesque reliefs on two quadrate pilasters (exterior,) said to have been brought from Acre, 1256, after the Venetian victory over the Genoese galleys near that port. The admission of the absolutely grotesque in the

sacred range is here seen in one of the earliest Italian examples, a figure, namely, (near an angle within the arch of the chief doorway,) in the act of biting one of its fingers and supporting itself on crutches, said by popular tradition to represent one of the principal architects engaged for this church, who had stipulated that his own statue should be placed on the outside "in memoriam:"—but, as he imprudently owned, when his work was done, that he had been unable to carry out the lofty conception of his mind in the architectural whole, he was thus punished by the indignant Republic in transmission to the contempt instead of the honour of posterity! More intelligible are the allegorical representations of seasons or months, trades and industries, besides the well-known mystic figures of lions and other beasts preying upon human creatures; also the allegories introduced on the rich tessellated pavement,—as the well-fed lion on the sea, and the lean, hungry lion on the land, to denote the preference for maritime commerce rather than territorial conquest as the source of Venetian prosperity; two cocks carrying off a fox, to indicate the conquest and capture of Ludovico Sforza by the French kings, Charles VIII. and Louis XII.

S. Mark's affords a striking example how little of success in effect is dependent upon scale alone in monumental architecture; for we see here a nobly realized character of grandeur, power, and solemnity, whilst its proportions are far from such as to entitle the building to rank among churches extraordinary for size in Italy or Europe.¹ The general plan a Greek cross, surmounted by five cupolas, the central loftiest, its façade opens in a series of deep round-arched recesses, with vaults resting on a forest of slender columns, their shafts of many-hued marbles, in two orders. Above, forming the highest story, is a corresponding series of round-arched gables crowned by delicate finials and pinnacles with canopied niches, and a later addition of Gothic character that supplies a graceful sky-line to this resplendent front all radiant with coloured marbles, gilding, and fields of mosaic. Along the entire width extends an atrium into which has been incorporated the richly decorated baptistery, with mosaic-encrusted vault, perhaps the first instance of the edifice appropriated to such sacramental purposes *not* apart, or separated from the church it pertains to, as were all Italian baptisteries during the first nine centuries; and it is probable that modifications in the administration of the rites had been the proximate cause of such changes. The marbles and chiselled details of this basilica are believed to be, in great part, from the ruins of Aquileia (a city so renowned for monuments as to be called, in the fourth century, the "second Rome,") and Altinum, or from the abandoned churches of Heraclea and Grado; and such use of fragments from some of those cities at least, is attested in the fact that a species of well-formed bricks, much employed in mediæval Venice, were called by masons "*altinelle*." Both the inner and outer bronze portals are among the earliest extant specimens of Italian and Greek metallurgy inlaid with figures of saints in different metals, two having Latin, and one a Greek inscription, the portal so distinguished as Byzantine being

¹ Length from chief portal to altar of Holy Sacrament 220 feet; width of façade, 152; and height (without pinnacles) 65; length of transepts, 180 feet.

that said to have been taken from the S. Sophia cathedral in the sack of Constantinople by the Crusaders, 1204. From so early as the period of Charlemagne it had been ordered that in all the provinces and chief cities of Italy "aurifices" and "argentarii" should be established; and the practice of the goldsmith's art at Venice in the twelfth century is attested by two documents of 1123 and 1190, including objects of its produce among items bequeathed by last wills. The Venetian sculpture of this remoter mediæval period is exemplified in the monuments, now in this church's atrium, to the Doge Vitale Faliero, (1096,) to the Dogaressa Felicita Michel, (1111,) and to the Doge Maria Morosini, (1253,) the latter adorned with rude reliefs of the SAVIOUR amidst the twelve Apostles, and the Virgin Mary amidst twelve angels, all holding censers. As to the mosaics, the precise dates of those that are not quite modern cannot be determined among the immense variety of subjects and extent of surfaces in which such art is here exhibited; but critics have referred to the eleventh century those on the vault of the atrium, that illustrate principal events of Old Testament history from the creation to the lives of Abraham, Joseph, and Moses; and probably among the most ancient on the cupolas and walls of the church interior are—the SAVIOUR between the Blessed Virgin and S. Mark, over the chief portal; the personified nations evangelized by the twelve Apostles; and again the Divine Being enthroned amidst four angels, with Mary and the Apostles below, and sixteen personified virtues, all upon the same cupola.¹ Remarkable architectural features in this interior are the upper galleries, representing the triforia of later cathedrals, carried above the arcades that divide the nave and aisles, and the continuation of colonnades and pilasters alike through the four arms of the cross, so as to divide each of those members in the same manner; also the richly ornamented rood-loft surmounted by statues of the Blessed Virgin, S. Mark, and the twelve Apostles, the work of two Venetian artists, pupils of the Pisan school, date 1394; moreover by a large silver crucifix, bearing the same date with its artist's name in an inscription, and singular from the loading of the cross with other figures besides the Divine sufferer,—S. Mark, the four Evangelists, and the four Latin doctors. And we may observe in the prominence of this rood-loft, impeding to great degree the view of the high altar and choir, a proof by inference that nothing like the Benediction-rite of more modern origin could have been contemplated among the special appropriations of that altar by those who built the church before us. An uncommon disposal is that of another altar, alike isolate and over-canopied by a baldachino, behind that principal one, and destined for the reservation of the Holy

¹ In subject many of these mosaics are scarcely intelligible; those of the history of the Virgin, in a chapel off the north transept, by Michele Giambane, 1430, are among the finest. It is to be regretted that most of them have been (as Messrs. Crowe and Cavalcaselle observe) "subjected to centuries of restoration." In the style of the most antique are analogies with the Sicilian mosaic school; and good judges conclude that many are of the eleventh century, by artists whose education had probably been Byzantine, whatever their birth. Occupying, as they do, the entire golden field of vaults and cupolas, seen in the dim religious light that alone pervades their shadowy interior, their effect is beyond description solemnizing, and technical deficiencies are forgotten in the grandeur of the whole.

Sacrament. The baldachino of the high altar itself, a work of the eleventh century, is supported on marble columns encrusted with high-relief groups of Scriptural subjects, with explanatory Latin epigraphs on bands that encircle their shafts at intervals; sculptures more curious than beautiful, Greek in style, and supposed by Cicognara to have been executed at Constantinople by order from Venice, about the close of the tenth or in the course of the next century. Under the mensa of this altar, which was renewed in porphyry and rich marbles, 1834, the relics of S. Mark, discovered after ages of oblivion in 1811, were re-enshrined with solemnity on the 26th of August, 1835.¹

The greatest treasure of this church is the splendid Palla d'Oro (or altar-pallium,) only to be seen on certain high days, executed at Constantinople by order of the Doge Pietro Orseolo, in 976, or at least begun in that year, but not brought to Venice (as supposed) till 1102, and as now before us, a work added to and embellished by order of successive Doges in 1105, 1209, and 1345, being wrought in laminas of gold, encrusted with groups and figures in low relief, in part overlaid with enamel, and enriched by not fewer than 2,000 gems; the inscriptions that explain its triple file of sacred relief-subjects being in both Greek and Latin. It is probable that this inestimable shrine destined for the Evangelist's relics, divided, as it is, into panels made to fold horizontally, was to have been placed *above* the sacred mensa, but not intended to be used, as we now see it, for encasing the altar's sides. Having had opportunity to examine it long and at leisure, I could recognize in it the strongly-marked characteristics of the Byzantine school in all its rigid mannerism, studied asceticism, and overloading of gorgeous ornament. On the central panel of the front is represented the SAVIOUR enthroned and in act of blessing, with countenance of the Greek type, dark, sullen, and severe; in His left hand the Gospel-book, set with not fewer than twenty-four gems; the nimbus round the head and the supporters of the throne also blazing with jewels. Laterally to this figure are the Evangelists, each seated at a desk, each with nimbus defined in pearls; and below the throne is S. Mary in attitude of prayer, the arms outspread, with on one side the Doge Giustinian Participazio, on the other a regal lady, intended, I believe, for the Empress Irene. The other larger figures are: the twelve Apostles, prophets, and saints of the Old Law, and white-robed angels in adoration; the smaller compositions being scenes from the life of S. Mark and the translation of his relics, including the arrival and pompous reception at Venice; also, along a cornice, a series of miniature designs scarce distinguishable except in the central subject, the Madonna and Child, the infant form entirely covered with jewels; besides several bust-reliefs, the interstices between filled with graceful flowery borders, showing how eminent was the skill of Byzantine artists in *this* whilst their school stood so low in other walks.²

On the whole the work presents memorable examples of the hope-

¹ According to local tradition those remains, when first brought to Venice, were laid in a bronze sarcophagus embedded in an interior pilaster of the new church, with cognizance of no other individuals than the Doge Participazio and the Primicerius of the basilica.

² Curiously is the effeminate Greek treatment manifest in the figures and costumes

less decline, the false direction given to that prematurely enfeebled school; and amidst lavish expenditure of material, as well as (what cannot be disputed) an exquisite delicacy in detail and patiently-elaborate finish, we have here the proof of utter incapacity for all high conception, all elevated feeling. In moral importance, indeed, this shrine, alike with that of S. Ambrose at Milan, cannot be overrated; both forming records of the devout trust in saints and in their relics as pledges of their *localized* presence. We may object to the particular religious bias that brought such monuments into existence, but may rejoice in such tokens of the ascendancy of an immortal interest, and of the soul-moving influences of faith in those who "on their heart-worship poured a wealth of love," itself more precious than all the gold and gems on these resplendent altar-tombs.

No higher date than the tenth or eleventh century can be claimed for the marble chair said to be the identical episcopal throne of S. Mark, kept in the still richly-endowed, though oft-despoiled, "tesoro" of this basilica. Tradition states that it found its way hither, after being presented by the Emperor Heraclius to the Patriarch of Grado; but a much later period is indicated by the character of the reliefs adorning it—the Evangelic emblems, each six-winged; the Lamb on the mystic mount, with the four rivers; SS. Peter and Paul; the Cross, between candelabra.

The more revered relic, regarded as the original autograph of S. Mark's Gospel, set in a case, on one of whose sides is a mediæval relief in gold of the Delivery of the Keys to S. Peter, consists of nothing more than two pages of papyrus, now torn into fragments, in which, when allowed to inspect, I found it just possible to distinguish Greek letters, but neither verse nor sentence recognizable as by that Evangelist.

One should not quit this church without observing the inlaid, lozenge-shaped slab of rich marble in the pavement of the vestibule, that marks the spot where Alexander III. and the Emperor Frederick Barbarossa were reconciled (1177,) mainly through the intervention of the Venetian Republic; and where the Pope is said to have placed his foot upon the head of the Emperor, as he knelt to receive absolution, repeating the words of the Psalm, "Thou shalt tread upon the lion and adder,"—an act of insult in the otherwise customary ceremonial, from which that Pontiff has been exculpated by some historians, and which seems neither to consist with the magnanimity of Alexander nor the pride of Frederick. The curious, in regard to this historic question, may be referred to the pages of Daru, (l. iii.,) who fully investigates it, and, indeed, shows that the great majority of testimonies (not fewer than sixty being cited,) agree as to this detail, that would naturally have made the strongest impression on all present, and *might* have been impulsive on one side, unresisted, because unforeseen, on the other. It was in gratitude for signal services to the Papal cause at this crisis that Alexander conferred on the Doge the right of having several

of Old Testament saints; and it were worth while to consider the immeasurable distance of idea between the Moses, here noticeable for a certain girlish prettiness, like neither man nor boy, and the colossal statue of the Lawgiver by Michael Angelo at Rome.

symbolic objects borne before him in public—a lighted taper, a sword, a baldachino, a throne, a cushion of gold cloth, banners, and trumpets; moreover, for application that gave rise to the grandest and most significant of political solemnities, when Venice used to “espouse the everlasting sea,” a ring consigned with the words, “Receive this ring, and through my authority render the sea subject unto you.” “Ipsum annulum accipe, et, me auctore, ipsum mare obnoxium tibi reddito, quod tu tuique successores quotannis statuto die servabis. Ut omnis posteritas intelligat maris possessionem victoriæ jure vestram fuisse; atque uti uxorem viro, ita illud imperio reipublicæ vestræ subjectum.”

C. J. H.

CANONISTS ON THE ECCLESIASTICAL VESTMENTS.

By MACKENZIE E. C. WALCOTT, B.D., F.S.A., Præcentor and
Prebendary of Chichester.

THE following notes were drawn up when I was engaged on my work on the English Ordinal many years since, when the use of the surplice in the pulpit was attracting far more opposition than the restoration of vestments at the altar meets with now. I mention the fact to show that the compilation had no connection with the present controversy, but was simply an archæological essay, although its production at the present time will prove, I hope, of some interest to the readers of the *Ecclesiologist*.

“In habitu sacerdotali nihil esse, quod vacet ratione, apud Veteres constat, sicut beatus Hieronymus ad Fabiolam testis est.”—Hugo de S. Victore, Erud. Theol. de Sacr. lib. i. c. 45.

“Peculiari isto apparatu et antiqua et nostra Ecclesia indicium facere voluit, non esse rem vulgarem aut communem quæ instituatur actionem, sed solennem, sacram, et mysticam; atque adeo ut animi omnium eo magis intenti essent, et de dignitate ac magnitudine tantæ celebrationis et rerum Divinarum admonerentur.”—Cosin, in Nicholls’ Supplement, p. 17.

In the Additional Notes to Nicholls, by Andrewes and Cosin:—
“These ornaments and vestures of the ministers were so displeasing to Calvin and Bucer, that one in his letters to the Protector, and the other in his censure of the Liturgy sent to Archbishop Cranmer, urged very vehemently to have them taken away, not thinking it tolerable that we should have anything common with the Papists, but show forth our Christian liberty in the simplicity of the Gospel. Hereupon, when a parliament was called in the fifth year of King Edward, they altered the former book, and made another order for vestments, copes, and albs not to be worn at all, allowing an archbishop and a bishop a rochet only, and a priest and deacon to wear nothing but a surplice. But by the Act of Uniformity the Parliament thought fit not to continue this last order, but to restore the first again, which

since that time was never altered by any other law ; and therefore it is still in force at this day. And both bishops, priests, and deacons that knowingly and wilfully break this order are as hardly censured in the preface to this book concerning ceremonies as ever Calvin or Bucer censured the ceremonies themselves. . . . That which is to be said for these vestures and ornaments, in solemnizing the service of God, is, that they were appointed for inward reverence to that work, which they made outwardly solemn. All the actions of esteem in the world are so set forth ; and the world hath had trial enough that those, who have made it a part of their religion to fasten scorn upon such circumstances, have made no less to deface and disgrace the substance of God's public service." (Cosin.)¹

"If any man shall answer that now the 58th Canon hath appointed it otherwise, and that these things are alterable by the discretion of the Church wherein we live, I answer, that such matters are to be altered by the same authority wherewith they were established, and that if that authority be the convocation of the clergy, as I think it is (only that,) that the 14th Canon commands us to observe all the ceremonies prescribed in this book, I would fain know how we should observe both Canons?"²

1549. 2 Edw. VI.: "And whensoever the bishop shall celebrate the Holy Communion in the church, or execute any other public ministration, he shall have upon him, besides his rochet, a surplice or alb, and a cope or vestment, and also his pastoral staff in his hand, or else borne or holden by his chaplain. Upon the day and at the time appointed for the ministration of the Holy Communion, the priest that shall execute the holy ministry shall put upon him the vesture appointed for that ministration ; that is to say, an alb, plain, with a vestment or cope. And where there be many priests or deacons, there so many as shall be ready to help the priest in the ministration shall have upon them likewise the vestures appointed for their ministry ; that is to say, albs, with tunicles."³

1 Eliz. c. 2, § 25:⁴ "Provided always, and be it enacted, that such ornaments of the Church and of the ministers thereof shall be retained and be in use as was in the Church of England, by authority of Parliament, in the second year of the reign of King Edward VI., until other order shall be therein taken by the authority of the Queen's Majesty, with the advice of her commissioners appointed and authorized under the great seal of England for causes ecclesiastical, or of the Metropolitan of this realm."

This order was never made. In pursuance to the above, though without authority of Parliament, the following rubric was appended to the Book of Common Prayer:—

1559 and 1604. "And here it is to be noted that the minister, at the time of the Communion, and at all other times in his ministrations, shall use such ornaments in the Church as were in use by authority of Parliament in the second year of the reign of King Edward VI., according to the Act of Parliament set in the beginning of this book."

¹ Nicholls' Comment. ed. 1710, note, p. 17.

² P. 18.

³ Authorized by Act of Unif. 2 & 3 Edw. VI. c. 1.

⁴ Act of Unif.

This clause, slightly altered, is seen below as authorized by Act of Parliament.

The ornaments of the ministers of the Church were in use by virtue of 25 Hen. VIII. c. 19.

1662, confirmed by 13 and 14 Car. II. : "Here it is to be noted that such ornaments of the Church and of the ministers thereof shall be retained and be in use, as were in this Church of England, by authority of Parliament, in the second year of King Edward VI."

The arguments assigned for the use of vestments are—

1. That the Christian priest, having a better ministry, should have vestments equal in beauty to those worn under the law,¹ which were only typical of those of the Evangelical priesthood.²

2. That they serve for reverence to God and the Church.³

3. That they are memorials of the holy lives which the clergy should lead.⁴

4. That they add dignity to holy rites, and serve to edification.⁵

The habit of the clergy has been always considered to be symbolical of the inner graces of a holy conversation. So Jerome in a treatise⁶ says, "*Legimus in Levitico, juxta præceptum Dei Moysen lavisse Haron et filios ejus. Jam tunc purgationem mundi et rerum omnium sanctitatem baptismi sacramenta signabant. Non accipiunt vestes, nisi loti prius sordibus, nec coronantur ad sacra, nisi in Christo novi homines renascentur.*"

There appears always to have been a distinction between the holy vestments and those in common use, as in the command to Ezekiel: "The place is holy, when the priests enter therein, then shall they not go out of the holy place into the utter court, but there they shall lay their garments wherein they minister, for they are holy, and shall put on other garments, and shall approach to those things which are for the people,"⁷ and "when they enter in at the gates of the inner court, they shall be clothed with linen garments, and no wool shall come upon them, whiles they minister in the gates of the inner court and within,"⁸ "when they go forth into the utter court, even into the utter court to the people, they shall put off their garments wherein they ministered, and lay them in the holy chambers, and they shall put on other garments, and they shall not sanctify the people with their garments."⁹ S. Jerome¹⁰ observes upon this: "*Discimus non quotidianis et quibuslibet pro usu vitæ communis pollutis vestibus nos ingredi debere in sancta sanctorum; sed munda conscientia et mundis vestibus tenere Domini sacramenta. Porro,*" continues he, "*religio divina alterum habitum habet in ministerio, alterum in usu vitæque communi.*" Walafrid Strabo:¹¹ "Stephanus xxiiij constituit sacerdotes

¹ Rupert. l. i. c. 18. Ivo Carnot. Ep. 134.

² Origen, Hom. ii. in c. 20 Levit. Alcuin, cap. de Vestibus.

³ S. Jerome, in cap. 44 Ezech. Innoc. l. i, de myst. Missæ, c. 64. Stephani P. Ep. 7, ad Hilar.

⁴ Origen, S. Jerome, Innoc., u. s.

⁵ Exod. xxviii. 2. Thomæ, 3 p. qu. 83, art. 3; Ima 2dæ qu. 102, art. 4.

⁶ De veste Sacerd. ad Fabiolam.

⁷ Ezek. xlii. 13, 14.

⁸ Ezek. xliv. 17.

⁹ Ezek. xliv. 19.

¹⁰ Lib. xiii. sup. Ezech.

¹¹ De reb. Eccles. c. 24.

et Levitas vestibus sacratis in quotidiano usu non uti, nisi in ecclesia tantum."

Ivo of Chartres¹ observes of the vestments of the church: "Nihil ibi debet esse ratione carens, sed forma sanctitatis et omnium imago virtutum. Sicut enim bona domus in ipso vestibulo agnoscitur, sic Christi sacerdos cultu sacrarum vestium ostendit exterius, qualis apud se debeat esse interiùs. Iste autem sacrarum vestium ritus per Moysen sumpsit exordium, quamvis Christiana religio plus intenta rebus, quam figuris, sacerdotes suos non omnibus illis veteribus induit ornamentis. . . . In ornamentis itaque utrorumque sacerdotum, et sublimitas sacerdotii commendatur, et sacerdotum casta dignitas significatur, quatenus per exteriorem habitum discant, quales intra se debeant esse qui vices illius veri summique Pontificis gerunt, in quo fuit omnis plenitudo virtutum, quam profitentur exteriora ornamenta membrorum."

Gemma Animæ:² "Vestes sacræ a veteri lege sunt assumptæ. Ideo autem ministri Christi vel Ecclesiæ in albis vestibus ministrant, quia angeli eterni Regis, in albis apparebant, per albas itaque vestes admonentur, ut angelos Dei ministros per castitatis munditiam in Christi servitio imitentur. Vestes quibus corpus exterius decoratur, sunt virtutes, quibus interior homo perornatur. . . . Quotidianas vestes exuit, mundas vestes induit, quia Corpus Christi tractaturus vel sumpturnus, veterem hominem cum actibus suis, quòd sunt vitia et peccata, debet exuere, et novum hominem, qui secundum Deum creatus est, id est, virtutes et bona opera, debet imitare. . . . Aqua abluit manus, quia lacrymis debet abluere carnales actus. Deinde a sorde eas extergit quia transacta carnis opera per pœnitentiam eum extergere convenit."

The toga never appears to have been adopted, as the lacerna, a military cloak, and the pænula, a travelling dress, succeeded in its place.

THE ECCLESIASTICAL VESTMENTS.—Alcuin mentions the sandals, superhumeral, alba, zona, (episcopi;) stola, dalmatica, casula, mappula, pallium.

Amalarius: The amice, albe, casula, stola, dalmatica, tunica super camisiis, pallium, sudarium, sandals.

Ivo: The stola, casula, sandals, zona; poderis, tunica; rationale, mitre, (the bishop's;) mappula; dalmatica, (the deacon's.)

Rabanus: The superhumeral; tunica linea, poderis; cingulum, phanon, stola, dalmatic, casula, pall, sandals.

Honorius: Seven bishop's vestments—sandals, dalmatic, rationale, (fixed on the casula,) mitre, gloves, ring, staff. Also, humeralc, amice; albe; cingulum; stola, orarium; subcingulum, casula, mappula, favo, &c.

Hugo calls the following the bishop's vestments especially: The tunic, dalmatic, mitre, sandals, gloves, ring, staff. He mentions also the amice; albe, poderis; cingulum; orarium, stola; subcingulum, cinctorium, perizoma; casula, planeta; favo, sudarium, manipulus; pall.

Alcuin (de Div. Off. p. 275) says, "Stephanus natione Romanus ex

¹ De reb. Eccles. Serm. p. 778.

² Lib. i. c. 198, 199.

patre Jobio, ut legitur in gestis Pontificalibus, constituit sacerdotibus Levitisque vestes sacras in usu quotidiano non uti, nisi in Ecclesiâ.”¹

Walafrid: “Vestes sacerdotales per incrementum ad eum, qui nunc habetur, auctæ sunt ornatum. Nam primis temporibus communi indumento vestiti missas agebant, sicut et quidam hactenus Orientalium facere perhibentur . . . addiderunt in vestibus sacris alii alia, vel ad imitationem earum quibus veteres utebantur sacerdotes, vel ad mysticæ significationis expressionem.”

The ecclesiastical dresses are—

1. The Albe [or Camisia, or ποδήρης,] with a band [cingulum.]
2. The Stole—Orarium.
3. The Tunic, and Dalmatic [Tunica, Dalmatica.]
4. The Vestment, or Chasuble [Casula.]
5. The Cope [Cappa.]
6. The Rochette.
7. The Chimere.

THE ALBE.—Nearly the last time that the Albe was worn was at a consecration of bishops at Dublin in 1660. In 1661 they were used at the enthronization of Bishop Walton in Chester cathedral.²

The Albe is a large white tunic, with apparels or embroidery as cuffs, and sewn on in the front of the lower part, and is called tunica talaris, camisia, and by the Greek χιτώριον. It was adopted from the tunica interior or subucula of common use in Rome.³ The girdle, subcingulum, was broad and quite flat. It was usually of white, although sometimes of other colours, embroidered and jewelled: it became a mere cord.

By the Fourth Council of Carthage, c. 41, the albe is enjoined to be used even by deacons at the time of their administration in the public service. S. Jerome⁴ says it “fuisse autem strictam et corpori adhærentem, eamque similem militum camisiis quæ sic aptæ membris, et adstrictæ corpori, ut nihil militares exercitationes impediret. . . . Hesychius, ποδήρης, τὸ μέχρι τῶν ποδῶν ἱμάτιον . . . Camisias autem idem Isidorus inde dictas tradit, quod in his dormimus in camis, i.e. in stratis nostris. . . . Græci enim⁵ Camas sive potius Camænas dixerunt strata humilia, et lectulos humi proprio, quod humiles, veluti χαμαί, jacerent. Quemadmodum olim . . . epularum ministri in tunicis tantum et ferme lineis sic etiam in sacro convivio altaris ministri sive diaconi in tunicis quæ et nunc tuniculas appellant inseruiunt, turba minor sacricolarum in tunica linea. Et olim quidem talaris erat et manuleata, ut et sacerdotum, quales in antiquis picturis cernuntur, post brevior in usu esse cœpit, nec tamen eadem forma ubique. Plerumque manicata est, scissis tamen et laxè fluentibus manicis, alibi stricta corpori, et brachiis pressa, quales cardinalium, et clericorum Augustinianorum, alibi etiam ad instar involucris tonsorum

¹ Amal. Fortun. lib. ii. c. 17.

² Hier. Angl. pt. v. p. 130; pt. vi. p. 167.

³ See infra, Dalmatic.

⁴ Ad Fabiol.

⁵ κάσας, (says Ducange,) Hesychius, Pollux, and others, explain by ἐσθῆς πολίτης or πωλίτης, and καμίσιον ὁ ἐπὶ καμάτων [χαμαί] χιτών. Camisialis vestis hodie sotane.

quæ totum corpus involvit, et hinc inde brachiis in humeros rejicitur, ut veteres casulæ sive planetæ.”¹

Alcuin :² “ Poderis quæ vulgo alba dicitur : significat autem perseverantiam in bona actione. Hinc Joseph inter fratres suos, talarem tunicam habuisse describitur. Tunica usque ad talum est opus bonum usque ad consummationem, in talo enim est finis corporis. Ille ergo bene inchoat, qui rectitudinem boni operis usque ad finem debitæ perducit perseverantiæ. Qui enim perseverarit usque in finem, hic salvus erit. Zona quæ cingulum dicitur, qua restringitur poderis, ne laxè per pedes diffuat, per quam designatur discretio omnium virtutum, virtutes enim sine discretionem non virtutes, sed etiam vitia sunt : nam virtutes in quodam meditullio sunt constitutæ.”

Amalarius :³ “ Camisiam induimus, quam albam vocamus, de qua Hieronymus in epistola memorata de veste sacerdotali ad Fabiolam, ‘Secunda ex lino tunica, est poderis, id est talaris,’ et in sequentibus, ‘Hæc adhæret corpori, et ita arcta est, et strictis manicis, ut nulla omnino in veste sit ruga, et usque ad crura descendit.’ Solent militantes habere lineas, quas camisas vocant, sic aptas membris et adstrictas corporibus, ut expediti sint vel ad cursum vel ad prælia. . . . Ergo et sacerdotes, parati in ministerium Dei, utantur hac tunica, ut habentes pulchritudinem vestimentorum nudorum, celebritate discurrant. In eo distat illud vestimentum a nostro, quod illud strictum est, nostrum vero largum. . . . Illorum strictum, nostrum largum propter libertatem, qua Christus nos liberavit.” “ Camisia cingitur . . . ut non impediatur cursum nostrum ad ministrationem, quoniam memoratæ virtutes [mercy, kindness, humility, patience, modesty, chastity, faith] liberum nobis iter præbent ad contemplationem Dei. Camisia cingulo continentiae constringitur, præcipiente Domino, ‘Sint lumbi vestri præcincti, ut per duas virtutes, id est, obedientiam Domini et naturalem disputationem constringatur omnis voluptas.’ . . . Si quis voluerit uti duabus tunicis, ostendet se esse diaconum et sacerdotem. Sacerdos in suo officio non se exuit casula.”

Rab. Maurus :⁴ “ Linea tunica, quæ Græce ποδήρης, Latine talaris dicitur. Cum constet lino vel bysso continentiam et castitatem significari, strictam habent lineam sacerdotes, cum propositum continentiae non enerviter sed studiose conservant. Hæc ad talos usque descendit, quia usque ad finem vitæ hujus bonis operibus insistere debet sacerdos.” In c. 17 : “ Accinguntur balteis, ne ipsa castitas sit remissa et negligens, ne vento elationis animum perflandi aditum impendat, ne crescente iniquitate refrigescere faciat charitatem ipsorum, ne bonorum gressus operum jactantia suæ præsumptionis impediatur, ne præpedito virtutum cursu ipsa etiam terrestris concupiscentiæ sordibus polluat, vilescat, et ad ultimum, auctorem suum ad ruinam superbiendo impellat.”

“ Tunica linea,” writes Ivo of Chartres,⁵ “ quæ poderis dicitur vel talaris, quæ omnium figurat castigationem membrorum, et zona quæ

¹ Ferrarius, lib. i. c. iii. p. 188.

² De Eccles. Off. l. ii. c. 18, 22.

³ De reb. Eccles. Serm. p. 781.

⁴ De Div. Off. p. 275.

⁵ De Inst. Cleric. lib. i. c. 16.

tunicam succingit quæ dissolutam et remissam prohibet esse castitatem."

Rupert :¹ "Alba lineum vestimentum et strictum, quæ ut Hieronymus ait Hebraicè dicitur Ephobad, et est ab antiquo sacerdotalis ac Levitici generis, longissimè distans a tunicis pelliceis, quæ a mortuis animalibus fiunt, quibus post peccatum vestitus est Adam, utpote nihil mortis habent, sed tota candida novam vitam sacerdotis ejus designat quem docuit, et in baptismo dedit, ut in baptismo surgentes, cingamus lumbos in veritate, et tota pristinorum peccatorum turpitudine celeretur."

Gemma Animæ :² "Alba induetur, quæ in Lege tunica linea vel talaris apud Græcos poderis dicitur, per hanc castitas designatur, quâ tota vita sacerdotis decoratur, hæc descendit usque ad talos, quia usque in finem vitæ debet in castimonia perseverare sacerdos. Hæc vestis in medio coangustatur, in extremo dilatatur, multis in commissuris multiplicatur, quia castitas pressuris quidem mundi coarctatur, sed in charitate dilatatur, multis virtutibus multiplicatur. Hæc vestis albedine candet, quia sanctitas coram Deo inter Angelos splendet. Ex hinc cingulo cingitur, quod in Lege balteus, apud Græcos zona dicitur. Per cingulum, quod circâ lumbos præcingitur, et alba, ne diffluat et gressum impediatur, astringitur; mentis custodia vel conscientia accipitur, quâ luxuria restringitur, et castitas cohibetur, ne ad carnalia dilabatur, et gressus bonorum operum impediatur, et ipsa conscientia de vita ad ruinam inpellatur."

Hugo de S. Victore :³ "Alba quæ in Lege tunica linea vel talaris, et a Græcis poderis dicitur, munditiam vitæ designat. Hæc usque descendit ad talos, ut qui eâ se induunt, usque in fine vitæ suæ munditiam carnis servare admoneantur. Alba et amictus non nisi de lino fiunt, quòd multiplici labore in candorem vertitur, quia quæ per hæc duo signantur, multo labore acquiruntur, et acquisita custodiuntur: per cingulum quod in Lege balteus, a Græcis zona dicitur, continentia intelligitur, quâ cor, ne lasciviat, restringitur, nec bonorum impediatur gressus operum."

Cranmer says: "The albe touching the mystery sheweth the white garment wherewith Herod clothed CHRIST when he sent Him to Pilate; (Durand. l. iii. c. 2;) and as touching the minister it signifieth the pureness of conscience and innocency (Rupert. l. i. c. 20) he ought to have, especially when he sings the mass."⁴ The girdle as touching the mystery signifies the scourge with which CHRIST was scourged; and as touching the minister it signifies the continent and chaste living, or else the close mind which he ought to have at prayers when he celebrates.⁵

THE PASTORAL STAFF.—Hierurg. Anglic.⁶ The Pastoral Staff, as well as the mitre, were used at the Coronations of Edward VI. and Queen Elizabeth. The effigy of Thomas Goodrich, Bishop of Ely, and Keeper of the Great Seal, 1554; and that of Miles Magrath, Archbishop of Cashel, 1622, have the staff and mitre. Such is the case

¹ De Div. Off. lib. i. c. 20.

³ Lib. i. c. 46, 47.

⁵ Ibid.

² Lib. i. c. 202, 203.

⁴ Rationale in Collier, v. 111.

⁶ Part iii. p. 82, 89.

also in the effigy of Samuel Harsnett, Archbishop of York, 1631; Archbishop Laud's staff is preserved in S. John's College, Oxon. The mitre and pastoral staff were borne at the funerals of Brian Duppa, of Winton, 1662; of William Juxon, of London, 1663; of Archbishop Frewen, of York, 1664; of Matthew Wren, of Ely, 1667; of John Cosin, of Durham, 1672; of Jonathan Trelawney, of Winton, 1721; of Dr. Lindesay, Archbishop of Armagh, 1724. These effigies have the mitre and staff:—Bishop Hacket, at Lichfield, 1670; Creighton, in Wells; and Lamplugh, of York, 1691; and Sheldon, at Croydon, 1677; and Hoadley, at Winton; and Porteus, of London, at Sundridge, Kent. The mitres and staffs of silver gilt, in 1814, were suspended over the tombs of Bishop Morley, 1684, and Mew, 1706. Mitres were worn at the coronation of George III. The staff of Matthew Wren was silver, with the head gilt; the mitre was of the same materials. The crozier of an archbishop is borne in the arms of Canterbury.

Gemma Animæ:¹ “In Evangelio Dominus Apostolis præcepit, ut in prædicatione nihil præter virgam tollerent. Et quia Episcopi pastores gregis Domini sunt, ut Moyses et Apostoli fuerunt, ideò baculum in custodiâ præferunt: per baculum, quo infirmi sustentantur, auctoritas doctrinæ designatur, per virgam, quâ improbi emendantur, potestas regiminis figuratur. Baculum ergò Pontifices portant, ut infirmos in fide per doctrinam erigant. Virgam bajulant, ut per potestatem inquietos corrigant; quæ virga vel baculus est recurvus ut aberrantes a grege docendo ad pœnitentiam trahat, in extremo est acutus, ut rebelles excommunicando retrudat, hæreticos velut lupos ab ovili Christi potestative exterreat.”

It was in the form of a shepherd's crook, made of wood and bone, united by a ball of gold or crystal. It was pointed at the foot with iron. “Hic baculus ex osse et ligno efficitur, crystallina vel aurata spherula conjungitur, in supremo capite insignitur, in extremo ferro acuitur.”

THE AMICE is a piece of fine linen in the shape of an oblong square, with an apparel or orphrey (aurum Phrygiatum, Phrygian gold-work²) sewn on its edge. It was introduced in the eighth century as a covering for the neck—till then bare: it is derived from amicare, to cover. The corresponding garment, in the Coptic Liturgy of S. Basil, is called Ἐπρωμῖς, and is reckoned by Gabriel, Patriarch of Alexandria, among the ecclesiastical vestments. Other names are superhumerales, humerales, and anabolagium.

The band is by some supposed to be the forepart of the amice.

Amalarius:³ “Amictus est primum vestimentum . . . quo collum undique cingimus. In collo est namque vox . . . Per amictum intelligimus custodiam vocis, de qua Psalmista dicebat, Dixi, custodiam vias meas ut non delinquam in ori meo, posui ori meo custodiam.”

Rupert⁴ explains the amice as symbolical of the Incarnation:—“Sacerdos in officio altaris, Capitis sui, scilicet Christi, Cujus membrum

¹ Lib. i. c. 218, 219.

³ De Eccles. Off. lib. i. c. 17.

² Pliny, viii. 48.

⁴ De Div. Off. lib. i. c. 19.

est, personam gerit. Quidam amictu caput suum obnubit, donec super os casulæ illum revolvat, et velut caput aut coronam illi coaptet Veniens ad salvationem mundi, Dei Filius, Angelus magni consilii, nube amictus, dum divinitatem Suam, quæ est caput et principium, in nostra carne abscondit. Hoc ergo carnis latibulum amictus significat."

Gemma Animæ:¹ "Humerales quod in Lege Ephod, apud nos Amictum dicitur Caput amictu cooperimus, dum pro spe celestium Deo serviamus. Collum, per quod vox depromitur, eo circumdamus, si pro spe vitæ custodiam ori nostro ponamus, ut nihil, nisi quod laudem Dei sonet, de ore nostro proferamus. Humeros quibus onera portantur, eo velamus, si leve onus Domini patienter feramus, hoc facimus si pro spe futurorum laborem activæ vitæ subimus et proximis in necessitate subvenimus: per oras humerales fides et operatio intelliguntur, quæ utrimque spei annectuntur. Hæc vestis est candida quia hæc omnia coram Domino sunt splendida."

Hugo de S. Victore:² "Caput amictu cooperimus, ut omnibus sensibus, quorum plenitudo in capite est, pro spe æternorum Deo serviamus. Collum, per quod vox transit, eo circumdamus, ut spe æternorum ori nostro ponamus custodiam, et nil, nisi quod laudem Dei sonet, proferamus. Humeros quibus onera portantur, eo velamus, ut jugum Domini patienter ferre doceamur."

Rabanus Maurus:³ "Primum indumentum est Ephod Bad quod interpretatur superhumerales lineum quod significat munditiam bonorum operum: dum hoc (the priest is reminded) quod foris omnibus patet, irreprehensibile patuerit, convenienter ex tempore et integritas cordis ejus, et Fidei sinceritas scrutatur."

Cranmer says: "He putteth on the amice, which, as touching the mystery, signifies the veil with the which the Jews covered the face of CHRIST when they buffeted Him in the time of His Passion; and as touching the minister it signifies faith, which is the head, ground, and foundation of all virtues, and therefore he puts that upon his head first."⁴

The ALMUCE or Amess was a hood of grey fur, like a stole. Perhaps the stole-like tippet, which is described by Strype,⁵ as being "worn about the neck," was the amess: Italian, *Almugia*; Latin, *Almucia*, from *amicire*, to bind; French, *Aumasse*, from German *mutze*, a covering for the head, from "meiden," to cover. It was forbidden to be worn by the Synod of London in 1571. It was probably introduced in the thirteenth century, and in the fifteenth received the addition of a cape and pendants, such as a præcentor of Salisbury wears in the Book of Life of S. Alban's. The stole-like amess is represented in the dress of the canons in the wall-painting of Chichester cathedral. Vicars wore an amess of Calabrian fur. The almuce in foreign cathedrals is granted only by the Pope. Scarfantonio says it is a habit of fur, formerly carried on the head and shoulders, and then on one

¹ Lib. ii. c. 201.

² Lib. i. c. 45.

³ De Inst. Cler. lib. i. c. 15.

⁴ Rationale, 410.

⁵ Life of Grindal. Comp. Cardwell, Doc. Ann. i. 279, where Parker wears "a collar of sables;" Lodge represents Warham in his amess.

shoulder, or on the left arm. It is mentioned in the Council of Basle, sess. xi. It signifies, says Borromeo, that the minister ought to have his thoughts collected and desires dead to the world, as he wears the skins of a dead beast. It was worn in summer as a substitute for the heavier cappa, or cope.

On *Almucia*, Ducange says, “satis patet almutias primitus capita operuisse, ita ut a capite pellis pars retro penderet, quæ collum tegeret, pars vero ea, quæ caput operiebat, formæ esset quadratæ, et quatuor veluti cornua effingeret. Cuculla caput, reliqua almucia humeri tegebantur. Hinc [from the amice] pileorum, quos vulgo ‘bonnets quarrez’ appellamus, usus fluxerit, qui non alii sunt, quàm almuciarum pars, quæ caput tegebat, resecta cauda, quod quidem pauci, opinor, animadverterunt, iique tum obtinuisse, cum almuciæ vel in brachiis, vel supra humeros gestari cœpere.” In the Church of Vienne, the dress appointed is, In Capite capellum de griso, quem vulgariter “*Almuciam*” vocant.

(To be continued.)

FREE SEATS.

[WE borrow the following Paper from our contemporary, *The Church of the People*, for September, 1866.]

“AN ‘ORDINARY’ EXTRAORDINARY.

“The *Manchester Courier*, of August 6th, 1866, reports some remarkable words of Mr. Justice Lush, in bringing the Manchester Assizes to a close, which we reproduce exactly in the left hand column below. It is not a little singular, though perfectly natural, that in the most pew-ridden city of the most pew-rent poisoned diocese in the only part of Christendom in which the means of grace are systematically appropriated by the rich to the exclusion of the poor, the complaint should first be made against the guardians or ‘wardens’ of courts of justice, of imposing a sort of pew rent upon the occupants of seats therein. In correcting the vulgar error, that—because the ordinary has *power* over all the seats in a parish church, which are for the free and common use of all the parishioners—therefore the churchwardens, as the ordinary’s officers, are bound to assign *all* the seats to a minority of the parishioners, we have always said that it was precisely the same error as to say that because the judge or high sheriff has the power over all the seats in the Assize Court, therefore it would be *proper* for the police authorities, as guardians or wardens of the public interests, to assign over the seats to the select few who might be able and disposed to pay for them. In these remarks of Mr. Justice Lush, and in the practice, if the truth is told, of ‘appropriating the seats’ in the Manchester Assize Courts, our readers will find a curious and exact parallel to the system of letting seats in parish or district churches, and to what *ought* to be the way of dealing with that system on the part of the Bishop, or archdeacon as ‘ordinary,’ having the control or ordering of all the seats in every parish church. We have amused our readers with ‘Extracts from Future Newspapers;’ we trust they will be equally edified by the ‘Extract from a Future Charge,’ which, with the aid of the learned judge, we venture to put into the mouth of some possible, we fear not probable, archdeacon.

THE APPROPRIATION OF SEATS.

After the removal of the prisoner, his lordship said : Before the court closes I wish to state to the public that I have received complaints this morning of the conduct of certain officers of this court, who are placed here for the purpose of preserving order.

The complaint communicated to me is that some of the officers—police officers—have so far abused their duty as to receive fees for the admission of persons to particular seats in the court, and that they have been found to disturb persons who have already occupied seats in order to make way for some favourite of their own.

If this complaint had been brought before me in an earlier part of the assizes I should have felt it necessary to institute an inquiry. As it comes at this late stage I can only indicate what will be done in the future if this course is repeated.

There are portions of the court to allot which are at the disposal of the sheriff—the bench, the galleries, and certain other portions to which the public have no right of admission without the sanction of the authorities, and there are other portions of the court appropriated to jurymen in waiting.

But there is a very large portion dedicated to the public.

I desire to make it known that every member of the public has a right to occupy a seat in that portion of the court appropriated to them without obstruction, fee, or reward, and so long as there is convenient room and accommodation every member of the public has a right to a seat there.

If at any future time when I shall happen to be here any such conduct is given as a ground of complaint and brought to my notice, any policeman who either takes money for admission into this court or obstructs any person in sitting in any part of the court appropriated to him will incur the responsibility of being guilty of contempt of court.—(*The actual judge.*)

THE APPROPRIATION OF SEATS.

Before the churchwardens took their departure, the archdeacon said : Before concluding my charge I wish to state that I have received complaints every day since I last met you, and from every parish in my diocese, of certain officers of mine who represent me in their respective parish churches for the purpose of preserving order.

The complaint communicated to me is that most of these officers—churchwardens—have so far abused their duty as to receive money for the admission of persons to particular seats in the church, and that they have been found to disturb persons who have already occupied seats to make way for some more favoured family.

If this complaint had not also been brought before the public by a somewhat active and troublesome public association I should not have felt it necessary to make any remarks on the subject, and at this late stage I can only indicate what will be done in the future if this course is repeated.

There are portions of the Church which are at the disposal of the clergy and wardens of each church—the chancel for the choir, the seats for the school children, corporation and other officers, to which the public have no admission without the sanction of the authorities, and there are other portions of the church which may properly be appropriated to the *class* of aged and infirm, especially poor, persons, for whom such ‘*consideration*’ is required by the Word of God.

But there is a very large portion—the nave—dedicated to the public.

I desire to make it known that every parishioner, rich or poor, has a right to occupy a seat in their portion of the church—the whole of the nave—without obstruction, fee, or reward, and so long as there is convenient room and accommodation every person in the parish has a right to a seat there.

If at any future time any such conduct is given as a ground of complaint and brought to my notice, any churchwarden who either takes money for admission into a church or obstructs any parishioner in sitting in any part of the church which is for his use, will incur grave responsibility and the most severe ecclesiastical censure.—(*The possible ‘ordinary.’*) ”

PEWS.

OUR contemporary, the *Church of the People*, has given in its last Number some curious extracts from a rare pamphlet, entitled "Communion Comeliness; wherein is discovered the conveniency of the People's drawing neere to the Table when they receive the LORD's Supper." The author was the Rev. Ephraim Udall, Rector of S. Austin's in London: and the date—which our contemporary strangely omits to give—is of the "seventeenth century." We quote the following paragraphs:

"He says that the people 'neither see nor heare until the minister come to the pews where they sit, in which sometimes there are divers pews, and they farre distant one from the other; in which there are but one, or but two, communicants in this corner, and one or two in the other corner, and others up in the gallery, and so will have the minister to hunt up and downe to search them out, and administer unto them scattered here and there in severall pews, remote one from the other.' He shows (and herein his reasoning is applicable to all public worship, and his *reductio ad absurdum* worthy the serious notice of those who uphold the transformation of public prayer into simultaneous private devotions) how destructive this is of the very idea of Communion.

"In high and scattered pews, where we are separated so that we can neither see nor heare one the other, this Communion seems to be rent and divided, into so many single societies of twos and threes, as there be pewfulls in the church, more like so many private masses and houselings, than one Communion. . . . And I think shortly the Sacrament of the LORD's Supper will get up into the steeple among the bells with us, as the Sacrament of Baptisme hath done heretofore among the Papists. . . . And I said, more like to houselings than a Communion; for I see no great difference between carrying home the Communion to our house, and carrying it up and down to severall pews; which are so close and so remote one from the other, that there is no more communion in hearing and seeing, between some of the communicants and other, than between a sick party at home in a chamber, to whom when the minister comes the party can heare and see what is said and done to himself in particular; and many communicants heare and see no more, nor otherwise, sitting remote some of them from others, and quite out of hearing and seeing; and beholding and having bodily communion with no more but those in the same pew with them; which is often no more but one single communicant alone in a pew by himself, and rent from all the rest of the communicants, and receiving as it were in a room or chamber alone."

"Amongst the minor inconveniences the writer urges the waste of time: 'It is a tedious misexpense of time, where there be many communieants, as it is in London; and thereby a disabling of the minister to the afternoone's labour.' And the injustice to the minister himself: 'It is a needless wearinesse put upon the minister . . . they being sometimes aged, sometimes sickly, or afflicted with one painful infirmity or other; by which meanes they are not alwaies men of activity and fitnessse to such employments: which many people have lesse regard unto, than to their horse; to which the righteous man is merciful. Prov. xii. 10.'

"The pamphlet bears important testimony to two facts, among others—First, that pews, in the sense of exclusive enclosures, were themselves an inno-

vation. Part of the title itself is, 'with the great unfittesne of receeiving it (the Holy Communion) in pewes in London for the novelty of high and close pewes.' We have also such passages as these: 'The new manner of making the pewes there [in London] of later times; where they are built higher and larger than . . . the ancient pewes, which were not above the middle of the body.' . . . 'Since the new building of the pewes so high as they be in some places, which is a thing come in but lately.' . . . 'If we consider the fewnesse of pewes in some places in our owne Kingdome, and especially in Wales, where they are searce come yet into use; and in many Popish countries they have no pewes to this day, but communicate the people kneeling on the pavement in the body of the church. And moreover if we looke upon the churches in the East parts of the world, who have no pewes in their churches unto this day, but doe stand or kneel all the time they be in the church.' And as to the *growth* of the abuse: 'For many yeares after churches were built there were no pewes at all in churches, only as some affirme, through the indulgence of the Bishops, aged and sickly people were allowed to bring a stoole with them to sit on, which healthful and young people by little and little imitating the aged and sickly, and the Bishops coniving therat, it grew into a custome with all men, and came from stooles unto benches, and after into pewes, and at last to what it is now come unto.'

"The other faet to which evidenece is borne is that the word 'pew' itself did not always mean what we now understand by it, so that the use of the word in old documents does not infer the equal antiquity of the alleged custom. The writer's language itself often implies this (as, for instance, the end of the last quotation). But it appears clearly, from his own suggested plan for getting as many communicants as possible around the Table at one time. He says this may be done, even 'in a very small chancell, by providing that they may sit in a double row of communicants, the pewes being made square about the chancell, and one of them before the other; as it is, and hath been used in Black-Friers, in London, only with this difference, that whereas that church hath the inner pewes immoveable, because it useth not the ground for buriall, which is used that way in other churches; the inner pewes may be made so as they may be removed when the ground is to be used for burial; as now is practised in many churches, where all the pewes in the church are so ordered that any of them, and all of them successively, are taken up and the ground used.' . . . Mention is also made of a suggested 'movable raile or wainscot, to be used only at the Communion time, and placed within the pewes;' and again, of 'a raile within the pewes for the communicants to kneel at.' It would seem, then, that these were things called 'pewes,' which, so far from resembling their descendants in their fixedness, their size, their means and appliances, admitted of a temporary screen or rail being placed 'in' them; which were capable of being removed, and often were removed, and that in some churches all the 'pews' were of this character! . . . In short, our good friend of 1641 proves that formerly there were no seats in churches at all, save for special cases; that the reasonable extension of a necessary indulgence was gradually abused; that even in the seventeenth century, however, moveable benches were the rule; that their conversion into fixed enclosures was not effected without protest; that the custom was associated with abuses which would meet with reprehension at all hands now; that, in short, pews and their antecessors are not by any means things to be proud of. The historie evidence and the historie condemnation are alike complete."

S. MARGARET, DARENTH, KENT.

THIS interesting church is about to be restored by Mr. W. Burges. We quote at length from the very able report furnished to the Incumbent, the Rev. R. P. Coates, by the Architect. It is a great pity that we are not more frequently able to place on record important documents like the present, as to the history of churches, before restoration is begun in them.

"It is some time ago since you asked me to report upon the present state of the Parish Church at Darenth, with a view to a strictly conservative restoration. Since then I have twice visited the edifice, and the following are the results of my investigations, which were directed to two points,—1. Its Architectural History; and, 2. The work now imperatively demanded.

"The architectural history of Darenth Church, like many others, comprises nearly all the varieties of architecture practised in our country between the Conquest and the Reformation; in fact, there are very good grounds for believing that some portions of the building may be referred to a date preceding 1066.

"As several of the walls have their exterior surfaces covered with a thick coating of rough-cast, it is very probable that future discovery may cause the following architectural history of the church, as I at present read it, to be very considerably modified. At present, however, as far as I can make out, the progressive growth was in this wise,—I submit a conjectural plan of the church before Gundulph took it in hand. The west end of the present nave, being stripped of its rough-cast, enables us to see the original construction of flint walls, with quoins of Roman bricks, doubtless taken from the nearest villa. I strongly suspect the north wall of the present nave to be contemporaneous with the western wall, but this point cannot be cleared up until the rough-cast is removed. In the western wall there are traces of a round-headed doorway now blocked up, but as all the ashlar has been taken away, it is hard to say whether it must be referred to the date of the wall, or to subsequent Norman additions. The supposed plan of the ante-Norman church was simply a nave and choir, the latter having an apsidal termination. The chancel arch would be very narrow, and would have had, most probably, an inner ring of arch-stones, supported by the two rude corbel-heads which now do duty in the present arcade.

"Antiquaries have attributed the next changes to no less a person than Gundulph, the celebrated Bishop of Rochester, who was one of the most distinguished builders of his time. If it be indeed his work, it would go far to prove that the better sort of architecture then in vogue was by no means so rude as some antiquaries would have us believe. Gundulph, or the Norman builder, (whoever he might be,) took down the east end of the apse, and erected a tower and Sacarium beyond it; of these the latter remains very nearly as he left it. Incrusted in the north wall of the nave are parts of an elaborately carved arch, which may have formed part of the northern doorway, but its date would in all probability be later than the time of Gundulph, and it should here be noticed that the northern side of the churchyard is from some circumstance or other, and contrary to the usual practice, by far the largest. I have also a strong suspicion that the cap of the arcade of the now destroyed chantry chapel has been formed from those of the Norman tower arches.

"It is almost needless to dilate upon the beauty and singularity of the

windows of this sacarium, as drawings of them are to be found in almost every book treating of the changes of our national architecture.

"In 1195, Archbishop Hubert gave the Manor of Darenth to the Prior and Convent of Rochester. The Norman choir under the tower was probably very small and very dark; so this latter was removed, and a new choir built between the Norman sacarium and the older chancel arch: it was lighted by three lancets on the north side, the sill of each becoming lower than that of the other as they approached the west. On the south side a chantry chapel was erected, the centre pillar being supplied with its cap from the old tower arch. The nave received the addition of a southern aisle, with a tower at the western extremity. The choir, however, still continued to be thought too dark, and therefore, shortly after its erection, a two-light window was substituted for the westernmost of the lancets.

"The beginning of the fourteenth century brought, if anything, still greater alterations than those effected in the thirteenth. In the first place, the chantry chapel was destroyed, the arches blocked up, and five-foiled lancets of the time inserted. A large three-light window closed the east end of the south aisle of the nave, and, new roofs being wanted, it was determined to make them of a more equal span, and for this purpose the nave arcade was removed some two feet to the north; and a new chancel arch being also required, the corbels which supported the ante-Norman chancel arch were made use of in the respond of the new nave arcade. The chancel roof is probably also of this date: however this may be, it is certain that the builders carried it on in an unbroken line to the east end of the Norman sacarium, the gable of which had then to be raised. It is needless to say that the new roof caused corresponding alterations in the western gable of the nave and aisle; indeed the pitch of the Early English roof can still be seen on the easternmost wall of the tower. The northern doorway must also be referred to the fourteenth century.

"The next century did very little beyond inserting sundry windows; of these there are two in the nave, one in the aisle, and one in the sacarium. The mouldings of the caps of the pillars of the great arcade also look as if they belonged to this period; but, inasmuch as they have been covered with modern plaster, the point remains a little doubtful. The north doorway is, however, decidedly fifteenth century work. Of still later date is the barge-board of the porch, which indicates a Jacobæan addition, although the walls themselves have been replaced by the most common brickwork. The chancel steps and fittings are post-Reformation, and very curious of their kind. It was probably intended that the table should be placed in the middle of the sacarium, as, if I remember rightly, the paintings at the east end go right down to the floor.

"Thus much for the history of the church. The restoration divides itself into the Exterior and Interior works.

"THE EXTERIOR.

"The edifice being built of flint, like many others of similar construction, was doubtless covered with a coating of plaster, traces of which are visible wherever the modern rough-cast has been removed. This plaster is most useful in filling up the rather large spaces which occur between the flints; but, as far as I could ascertain, it did not cover the whole surface of the wall, on the contrary, the larger and better-faced flints are generally visible. It appears to me very desirable to remove the modern rough-cast upon those walls where it yet remains, and to plaster the surface in a similar manner to that above described, and of which portions are still *in situ* on the eastern wall. I should also recommend that as much of the original plaster as may be in good condition be preserved.

"The original composition of the east end of the sacarium consisted of a

triplet below, and a circular window above, to ventilate the roof over the groining. This window has been disturbed and reset, and a cross of flints was inserted in the gable—perhaps when the latter was raised in the fourteenth century. I am, however, unable to state the date and purpose of the insertion of the two semicircular-headed recesses on either side of the round window, but, as far as I can judge, they are clearly modern; and as they greatly injure the composition, I should advise their being filled up with flint-work, and plastered like the rest of the wall. The circle should be opened, and protected by a perforated piece of thick lead, so as to afford ventilation, and exclude the birds. An iron gable cross, covered with lead, would complete the additions to this part.

“As regards the two sides of the sacarium, half of one of the heads of the Perpendicular window is so much decayed that it would require to be replaced; and here it may be observed that very much of the external stonework throughout the whole church is in a very bad condition; but as our object is simply to do as little as we can, I should propose to replace as little of it as possible, provided that the remainder fulfils its constructional office.

“The eaves throughout the edifice for the most part have been boarded over: these boards should be removed, and new tail-pieces affixed to the rafters where necessary; the spaces between being carefully stopped up to prevent the access of the birds, &c. The gutters and pipes will also require thorough examination and repair.

“The exterior of the chancel proper calls for no particular observations beyond the foregoing. The stonework is generally in a bad condition, and often repaired with plaster; still, as little of it should be touched as may be found possible.

“The same remarks apply to the nave, where, however, the western window demands a complete renewal; but inasmuch as all the tracery has been removed, and the sill much lowered, this restoration would involve the destruction of no old feature. There is apparently a very dangerous crack in the north-west angle of the nave: it is possible that this may be confined to the plaster, should it turn out otherwise on the removal of the latter, it will be necessary to underpin the wall, and strengthen the angle in the interior, touching the outside Roman bricks as little as possible.

“The present roof of the porch would probably come in again, but the walls of modern brick should be removed. The lower part of the porch could then be made of good flint-work with stone dressings, or of wood: the latter perhaps would suit the church better than the former.

“The south aisle wall contains a window which demands a great deal of renewal. The stonework of the door is in an unsatisfactory state, and the door itself requires new furniture.

“The tower is unfortunately one of the most dilapidated parts of the church: many of the quoins will have to be renewed. The belfry windows are equally bad, while the south-west and south-east angles will require careful underpinning.

“Did funds allow, I should suggest that a high stone cross in the churchyard, and a lych-gate at its entrance, would greatly tend to the improvement of the whole exterior. There are several smaller things, such as furniture to doors, ironwork to windows, metal gable crosses, &c., which I ought to mention, did I not fear increasing the bulk of this report.

“THE INTERIOR.

“The most important things in the interior, next to the pews, are the whitewash and plastering. The former requires great time and trouble to detach carefully without spoiling the work underneath: the better way is to do it gradually, by the help of an ivory paper-knife; and sometimes the application of hot water will be found of service, and sometimes, but very rarely,

the Manchester card. This latter should be used as seldom as possible, as it is apt to scratch the stone, if soft, and thus obliterate the ancient tooling.

"It will be found that, as each age made its additions, an additional coat of gesso or whitewash was applied, and decorated in the usual manner with lampblack, red and yellow ochre. Thus, in the nave we find, first of all, the modern whitewash, then two very thin coats of painted gesso, and lastly the original coat. This latter is much more solid than the others, and should form the point of departure for future decoration; in fact, the others are so thin, and in so bad a state, that it would be hopeless to expect much information from them. The removal of the superincumbent coats would also demand much care, and should be done gradually, and not intrusted to a common workman.

"The plaster of the roof should be carefully examined, and if traces of decoration be found, the plaster should be retained. If, as I suspect, the reverse is the case, the plaster could be removed, and the roof boarded. Any amount of decoration could be applied in this part.

"The entrance to the roof over the sacarium might remain, and be decorated; a more suitable door however being substituted for the present one.

"There can be no doubt about the desirability of the removal of the present seats or pews; the question is, by what are they to be succeeded. The simplest and most recent system is to dig out the area of the building to the depth of thirteen or fourteen inches, to fill up six inches with pounded charcoal, upon this to place a layer of concrete, and over all the tiles. Strips of kamptulicon or Indian matting are laid down transversely for the feet, the chairs being placed on the tiles alone, and a small hassock is provided for kneeling. This system is by far the simplest and least expensive. The matting can be rolled up and stowed away during the week, the chairs can be piled in one corner, and the church then easily cleaned. Sometimes the seats or chairs are placed on a wooden floor, level with the rest of the area, but in this case, except there is a most perfect system of ventilation below, the joists are apt to get decayed.

"Having thus disposed of the walls, roofs, and seats, I shall now shortly notice the few things which demand alteration in the other parts of the church. The following works will be wanted to complete the chancel arrangement:—1. A new altar, either of stone or of wood, and if of the latter material it should have a marble top. As the sacarium is so small, there will be no occasion for either foot-pace or super-altar, for the omission of which there is very ample authority. Indeed, it may be questioned whether in the early part of the Middle Ages they were ever used in connection with small altars. The omission of the super-altar will afford room for a carved reredos, either of alabaster partially coloured and gilt, or of stone fully coloured and gilt. As the painting on the vaulting is a restoration of the ancient, it had better remain, but the black parts should be carefully toned down by means of grey. New steps should be supplied to the entrance of the sacarium, and the whole space covered with encaustic tiles, or, better still, with incised stone: the latter is considerably dearer than the former, but it affords an opportunity for the introduction of art, and will last very much longer.

"The chancel proper would demand the introduction of a step in the middle, whereby the present incline toward the west would be avoided. A row of stalls on either side, and the restoration of the rood-screen—the lower panels of which, I strongly suspect, will be found under the boarding of the pews—would complete the woodwork. Those parts of the chancel not occupied by the stalls should be paved by an admixture of plain and encaustic tiles. Those furnished by Godwin of Lugwardine are by far the best. They should all, both plain and encaustic, be glazed. There are also one or two monu-

ments which might be removed to the lower part of the tower with great advantage.

"I have already given my advice as to how the floor, walls, and roofs of the nave and aisles should be treated. Of the floor I need only remark that the tiles should be quite plain, and that the central alleys may be paved with stone, as also the spaces between the pillars of the arcade. The two Perpendicular windows in the north and south aisles require to be re-glazed. The font should be placed on a square stone base, with sufficient space for the priest to stand when administering the Sacrament. A new pulpit either in stone or wood should replace the present very unsatisfactory erection, and the enormous gallery which now disfigures the west end should be removed. Doubtless there would be found sundry parts of the stonework requiring repair, such as the caps and bases of the arcade, the new window at the west end, &c., while the insertion of the small Mediæval brass into a proper marble slab would tend to its preservation.

"By the removal of the gallery, the present vestry would be destroyed, and the question then arises as to where it would be most suitably placed. I see no alternative but to use the lower part of the tower for this purpose; of course separating it from the aisle by a screen, made solid below, but with lattice-work above. This course appears to me to be far preferable to building a new vestry, which would involve a considerable expense, and detract from the historical interest of the church.

"It need scarcely be said that the removal of the present black stoves, with the long black pipes, is a most necessary work. The difficulty is to find a satisfactory substitute. Both the hot-air and the hot-water systems are very expensive, and entail a considerable amount of trouble. Gurney's stove is very efficient, but very ugly; but perhaps, on the whole, Porrit's system would answer our purpose the best, inasmuch as it could be entirely concealed in an aperture in the floor of the centre alley of the nave. I have not tried it myself, but I have heard it exceedingly well spoken of. It is probable that a second one may be wanted in the chancel proper. Chimneys would, of course, be demanded, but the position of them would depend upon the patentee.

"The tower would require plastering on the inside, also a new floor. If the stoves act well, a chimney-piece and fire might be dispensed with in this part.

"In the foregoing observations I have endeavoured to point out those works which I consider absolutely necessary for the preservation of the church, and for performing the services in a decent and becoming manner. There are doubtless many other things which might have been added, such as stained glass, paintings, &c. I have not noticed these for two reasons, first, because I consider that you have directed me to confine my attention to the preservation, not the entire restoration of your very curious church; and secondly, that many of such art-luxuries would be out of place in a simple village church. Thus, although I would willingly see coloured glass in the eastern and western windows, I should certainly advise that all the side windows should be in grisaille, i.e., greenish-white glass, with a most sparing intermixture of colour.

"I consider that £1000 would go a very long way to complete all I have recommended above, and as the work, if properly and carefully done, would extend over a considerable time, all this sum would not be required at once.

"W. BURGESS."

THE MARSHLAND CHURCHES.

THE article on "the Marshland Churches" which appeared in our last number, has called forth a considerable number of remonstrances and replies for which we are asked to find room in our present issue. We can with difficulty find space for them, but we do not like to refuse so many and such respectable correspondents. We are glad to avail ourselves of the courteous letter of the Rev. J. Bowen (rector of the Lord's mediety of West Walton,) to lay before our readers one or two facts which tend to explain, what nothing can justify—the present miserable condition of West Walton church.

It appears that the parish is divided into two medieties, and that the inhabitants of one, being provided with a licensed schoolroom, disown the mother church, and refuse to contribute to its repair. The chief part of the land in the other mediety belongs to a non-resident Roman Catholic landlord, and is occupied by a few tenant farmers. The large amount required for a thorough restoration is in itself a considerable hindrance to the commencement of the work. It is estimated that £7000 would be needed for a complete restoration of the building; and that to repair it as it stands would require at least £2000.

We are assured, and we are glad to receive the assurance, both by rector and churchwardens, that much care is taken to keep the interior of the church clean, and that the services are wanting neither in decency nor order. On the latter point nothing was said in our article, for we were not present at any service. As to the former, however careful the sextoness may be to clear away dust, her broom must prove unavailing to remove the general air of dirtiness and neglect which necessarily attaches to a dilapidated building. A dress may be scrupulously clean, yet if it is stained and ragged it will look dirty and shabby.

We are much obliged to Mr. Bowen for making us also acquainted with the amount of repair that has been accomplished in West Walton church since he has held the incumbency. He must pardon us if we overlooked these praiseworthy but lamentably insufficient works in the midst of so much dilapidation still existing. We learn that in the last three years the roof has been made as secure as it can be without taking it down; that the walls of the church have been cleaned and pointed; the entire blocks of seats have been lowered and re-arranged; the chancel seats cleansed of brown paint and arranged stallwise; and a hideous porch removed from the beautiful western entrance.

That Mr. Bowen should have effected so much with insufficient means holds out much encouragement for the future, and we can have little doubt that his influence will be increasingly powerful, and that the tenant farmers of West Walton will, when called upon, be not a whit behind their neighbours at Emneth, and will contribute with equal readiness and liberality towards the restoration of their glorious mother church. When once it is set about in earnest, many non-residents in the parish will doubtless be found glad to give largely, as at Walsoken, and other neighbouring parishes, towards the completion of so noble a work.

The only other point in the letters we have received to which we think it worth while to refer, is the removal of the doors of the chancel screen at Enneth. We have read the objections made to the remarks contained in our note, which have reached us from various quarters, but we are entirely unable to modify our judgment of the act, which appears to us as uncalled for, and as much to be deplored as ever. We are willing to allow, as considerable exception has been taken to the word, that the removal of the gates was not "wanton" in the sense of being done thoughtlessly and without due consideration. But this only makes it more strongly to be condemned as a wilful and deliberate act of mutilation. It is entirely beside the mark to say that the gates were rude and unsightly, that they interfered with the ingress and egress of the congregation, and would have been, if preserved, a blot on the fair proportions of the screen. The simple answer is that they were an integral part of the original design, and as such ought at any cost to have been preserved, and even now ought to be reinstated. It is not, we hope, too late for the vicar, to whom the church owes so much, to make this sacrifice of his own feelings to the cause of true and honest restoration. With his "ritualistic" objections he cannot expect us to sympathize.

We subjoin the greater part of the remonstrances which have reached us.

No. I.

To the Editor of the Ecclesiologist.

SIR,—I have received a pamphlet entitled "The Marshland Churches," which I find is a reprint of an article contained in a recent number of the *Ecclesiologist*.

I wish to notice some statements made in the pamphlet, which I cannot but regard as reflecting very severe censure upon me personally: and as they were originally published in your periodical, I trust to your sense of fairness to afford me the same means of replying to them.

The writer of this pamphlet says, "The parishioners of West Walton," (of which I am the Rector in charge of the church,) "must be strangely blind to the value of the treasure they possess to suffer it," (viz., the parish church,) "to remain in its present state of dirt, neglect, and dilapidation. As it stands it is simply a disgrace to all connected with it, and a grief not only to every lover of architecture, but to all who desire that the House of God should be at least as clean and well cared for as those of the congregation who assemble in it." The writer further states that he "hopes, that, if no higher motive will avail, the spirit of emulation will rouse the people of Walton from their apathy, and compel them to wipe away the disgrace which now attaches to them." The writer knows that there is no one so closely "connected with it" as the Incumbent, and it was, of course, on this account that he sent the pamphlet to me, with its strictures, and "*his compliments*."

The parish of West Walton is a peculiar one, being divided into two medieties, one of which has a licensed schoolroom for divine service, and the inhabitants in general, in consequence, disown the mother church, and refuse to contribute to a church-rate; while with regard to the other mediety (my own) a very large portion of the land belongs to a non-resident Roman Catholic landlord, and nearly the whole is occupied by a few tenant farmers. Let the writer of the pamphlet make an estimate of the outlay which would be required to restore West Walton church. He would perhaps be foremost in crying out against an imperfect restoration; a perfect restoration would require

£7000. The mere reparation of the building as it stands now would require £2000. Let the writer next make a calculation of the amount which might reasonably be expected to be raised in such a parish for church restoration. "If to do were as easy as to say what should be done, chapels would be churches, and poor men's cottages princely palaces." The writer has the easier part of saying what should be done. However, I make no complaint of this; it is a mere matter of opinion. What I complain of is his representing the church as being left in a state of dirt and neglect. I not only declare this to be utterly false, but I assert on the contrary that the church is always kept most carefully clean; two women being employed every week in cleaning and dusting, and I know they do their work well. A high wind sometimes brings down dust from the rotten rafters of the roof, but even if this had been the case when the writer visited the church, the dust must have been in his own eyes if he could not see that it was not the result of habitual neglect. The misrepresentation affects me the more, because every one instinctively feels that a neglected church argues a neglected service, and a neglected parish altogether; but whatever may be my shortcomings in other respects, I can confidently say that my church, like a decayed gentleman, is scrupulously clean; if my parishioners have not all the godliness I could desire, they have at any rate the cleanliness which is next to it. I ask the writer to state distinctly in what part of the church he saw the dirt he complains of.

It is but just to the present churchwardens to add that they have been in office only during the current year, and have no rate allowed them, and that those who went out last year have to meet a debt of £40 out of their own pockets for repairs which their rate did not cover. During the last three years the roof has, at considerable expense, been made as secure as it could be without taking it down; the walls of the church have been cleaned and pointed; the entire blocks of seats have been lowered, repaired, and shifted so as to bring the middle alley, which was askew before, into the centre line; a bumble of rough boards enclosing rubbish of all kinds has been removed from the west end corner of the church; the seats in the chancel repaired, arranged in a choir-like order, and the drab paint got off from them and the organ; and lastly, a hideous sort of porch at the west entrance, with its round-headed doorway and stable window above, done away, and replaced with oak doors.

The next time this learned ecclesiologist comes into our neighbourhood, if he will do me or my co-rector the honour of calling upon us, we should be happy to show him hospitality, and tell him something more about our church than he has told your readers, as well as to correct some errors into which he has fallen.

I am your obedient servant,

J. BOWEN,

Rector of the Lord's Medietty of West Walton.

Feb. 13, 1867.

NO. II.

To the Editor of the Ecclesiologist.

West Walton, Wisbech,

Feb. 18, 1867.

SIR,—Having had our attention directed to an article in the *Ecclesiologist* in which the parish church of West Walton is represented as being in a disgraceful state of dirt and neglect, we feel ourselves called upon as the Churchwardens and Ex-Churchwardens of the parish, not only to deny the truth of the charge, but to state that the uniform condition of cleanliness in which the church is kept, supplying no ground for so false a statement, renders it a malicious libel detrimental to the characters both of ourselves

and our Rector. We "are not blind to the treasure we possess," nor to our misfortune in having it in so dilapidated a state, but with regard to the cleanliness of the church and the decency and order of our services we think we can bear comparison with any church in the diocese.

(Signed.)	RICHARD STOCKDALE,	} Churchwardens.
	ROBERT PRATT,	
	E. C. CROSS,	} Ex-Churchwardens.
	W. S. TOMBLESON,	

No. III.

To the Editor of the Ecclesiologist.

SIR,—We the undersigned, residing in the district called Marshland and the immediate neighbourhood, having seen an article from the February number of the *Ecclesiologist*, in which the parish church of West Walton is represented as being left in a state of "dirt, neglect, and dilapidation, which is a disgrace to all connected with it," feel ourselves called upon, as neighbouring clergymen, in the habit of occasionally officiating in the church, and otherwise well acquainted with its condition, to declare that we regard such a statement as an unguarded misrepresentation.

We lament the dilapidated condition of this beautiful church, which from its great beauty is evidently a very difficult one to deal with in the matter of repair and restoration, but we are certain that the Incumbent takes every possible care of the building, and that it is kept in a state of as great cleanliness and order as its dilapidated condition admits.

HENRY WRIGHT, Rector of Outwell,
 EDWARD SWANN, Vicar of Elm,
 JOHN DAVIES, Rector of Walsoken,
 J. MORGAN BROWN, Curate of Elm,
 J. H. BERRYMAN, Vicar of Emneth,
 FRED. JACKSON, Rector of West Lynn,
 JOHN FLEMING, Vicar of Wiggenhall, S.
 Mary the Virgin,
 GEORGE THOMPSON, Head Master of the
 Wisbech Grammar School.

Feb. 21, 1867.

No. IV.

To the Editor of the Ecclesiologist.

SIR,—As you have allowed a visitor to Wisbech, under the signature "E.V.," to express himself pretty freely on some of the Marshland churches in your last number, I trust you will allow a resident in Marshland to express himself in your next number, as freely, in reply.

I am sorry to say that your dashing correspondent is at fault in his geography, in his facts, and, worse than all, in the taste and spirit which, in some instances, pervade his remarks.

In the first place, he is at fault in his geography. Two of the five churches he attempts to describe are not in Marshland at all: the churches of Elm and Leverington are in the Isle of Ely, and without the boundary of the Marshland district. To include these with a description of "the Marshland churches," and to omit such specimens of church architecture as are to be found at Walpole, the Terringtons, the Tilneys, and the four Wiggenhalls, all within the Marshland district, is very much like acting the play of Hamlet, with the character of Hamlet not omitted altogether, but mixed up with touches from the heroes of two or three other tragedies. In the evident hurry of his observations, we can forgive our visitor for falling into this blunder; but it does not inspire us with much confidence in his general accuracy.

He is also at fault in his facts. In his superlative description of Walsoken church, where, for some reason or other, he seems to have been in very good cue, he speaks, at p. 4, of the "*unsparing munificence*" of those who planned and carried out the restoration of this church. The facts of the case do not warrant this language. Everybody must see that a great deal has been left undone in this restoration which "*unsparing munificence*" would have provided for. A glance at the roof, and at the east window, with its beautiful reredos of Grecian panelled Commandments beneath, is a proof of this. It is well known, in these parts, that the greatest difficulty was experienced in raising the necessary funds for the evidently partial and imperfect restoration that has been effected. The rector, after giving liberally himself, and using every exertion to obtain subscriptions, was reluctantly compelled to resort to a bazaar, at last, to raise a deficiency of some two or three hundred pounds. The stained deal seats, too, in the aisles of this church, contrasting so unfavourably with the fine oak seats in the nave, are a further evidence that "*unsparing munificence*" was not in exercise here. Where our visitor's eyes were, when he says "the benches are ALL of oak, and of good design," it is difficult to say, as they do not appear to have failed him in less important matters. If the Rector of Walsoken wishes to see the restoration of his church completed, as he must, such indiscriminate praise as this is likely to do more harm than good. Where "*unsparing munificence*" has really been at work, it is not generally understood that much more remains to be done.

Again, in speaking of Emneth church, (p. 4.) he says, that, "with the exception of the eastern gable, which is high-pitched, and contains a very good Early English triplet, it is *entirely Perpendicular*." The fact is that the chancel is *Norman*. Again, at p. 3, when our visitor was in Walton church, and evidently not in such good cue as at Walsoken, he says, "The roof, a good example of the hammerbeam type, reminds us that we have crossed from Cambridgeshire into Norfolk." At p. 9, when speaking of Elm church, he says, "the roof has double *hammerbeams*." He speaks, too, of the restoration of Elm church being in *all respects* as *satisfactory* as that of Emneth, when it is manifest that the beautiful roof is in a state of great dilapidation, while that at Emneth has been thoroughly restored. A glance, too, is sufficient to reveal how much *less satisfactory* the work of the Ecclesiastical Commissioners has been in the chancel of Elm than at Emneth. So much for the general accuracy of our visitor's observation and statements.

But he has a worse fault than this. The style and spirit of his remarks are, in some instances, manifestly unjust and injurious to others. In speaking, for instance, of the present condition of the beautiful church at West Walton, there is an evident disposition to exaggerate defects, with very little consideration for the feelings of others. It is no doubt easy enough to write in lofty tones of indignation about "dirt," and "dilapidation," and "neglect," and "disgrace;" but let our visitor come and enter into the difficulties of the position of those he so severely criticizes, and then show us what he would do. The rectors of the two mediocrities of this parish are, neither of them, men to deserve such stones as these being thrown at them; for though the parishioners only are mentioned, the incumbents are, of course, intimately involved in the condemnation, and would not shrink from bearing the weight of it, if it were deserved. One of these rectors is as well read and knowing in architectural matters as our visitor aspires to be, and some years ago did much, with his own hands, to bring back some of the exquisite carvings of the interior to something like their original beauty. If he did not do more, those who know him best will believe that it was because he *could* not. The other rector is a man of great taste and judgment in all matters of art, and is not the man to lie by, and see a great work needed, and not put his hand to the plough if he felt the horses were strong enough to draw it. It may be all very well for those who probably know nothing of parochial work and its

difficulties, to amuse themselves by firing off revolvers, *from behind a hedge*, at those who do; but it is a happy thing that the restoration of our churches is not entrusted to such hands. There is a time to sit still as well as to work, in this as in all other matters; and he is the wise man who waits for the right time, though it be like curbing the ardour of a mettlesome horse, and rushes not hastily and rashly to the accomplishment of his designs. The Rectors of West Walton are to be pitied more than blamed, for being the guardians of a church which a very slight inspection must convince even an inexperienced eye it would be madness to begin to restore without seeing the way to thousands, where in other cases hundreds would suffice. The two rectors may be trusted to do what is practicable in the restoration of their noble church; but if our visitor can put them into a safe and judicious way of commencing the work, no doubt they will be much obliged to him. The charge of "dirt" brought against this church is the most unjust and cruel cut of all, for neither of the rectors are the men to endure such a thing. If the church is dilapidated, those who know it best know that it is kept in as cleanly a condition as circumstances will admit of, and that decency and order are not set at naught here.

With respect to the courteous note our visitor has thought fit to append to his paper, about the removal of the gates of the roodscreen at Emneth, it is only an act of justice to say that the use of the word "*wanton*," as applied to that removal, is entirely unwarranted. To no one connected with the admirable restoration of that church can such a word be fairly applied; and it is much to be regretted that our visitor did not acquaint himself better with the facts, before he used his pen so freely in this and other instances. When he speaks of the "courteous" remonstrance of the Archæological Institute, if his own language is to be taken as a specimen, no wonder that such a remonstrance was without effect. We can only hope that, before our visitor comes into Marshland again, he may have learnt to be more accurate and considerate, and less hasty and dashing in his remarks. The steady, genial warmth of the sun is far more cheering and useful than the brilliant and exciting appearance of the comet. Let the visitor try to avoid the one, and to imitate the other.

I remain, sir,

Your obedient servant,

S. Valentine's Day, 1867.

A MARSHLANDER.

THE REREDOS OF S. JOHN'S COLLEGE CHAPEL, HURSTPIERPOINT.

THE central division of the reredos now erected forms but a portion of the scheme which it is intended ultimately to carry out in completing and decorating the east and side walls of the sanctuary. This scheme is to represent, by a series of nearly life-size sculptures, the principal events in the life of S. John, and especially those in which he was the most nearly connected with our SAVIOUR, as the disciple whom He loved. The order of the sculptures is so arranged that, commencing with the westernmost on the north side, "The preaching of S. John Baptist," the grandest event of S. John's life, his presence at the Crucifixion, is represented in the centre over the altar, and the series terminates with the apostle at Patmos.

The work at present undertaken and partially carried into execution includes three of the sculptures, "the Agony," "the Crucifixion," and "the Entombment." Each of them stands in an arched and canopied recess; the heights of the central and side sculptures being respectively 10 ft. and 9 ft., the figures being a little under life size.

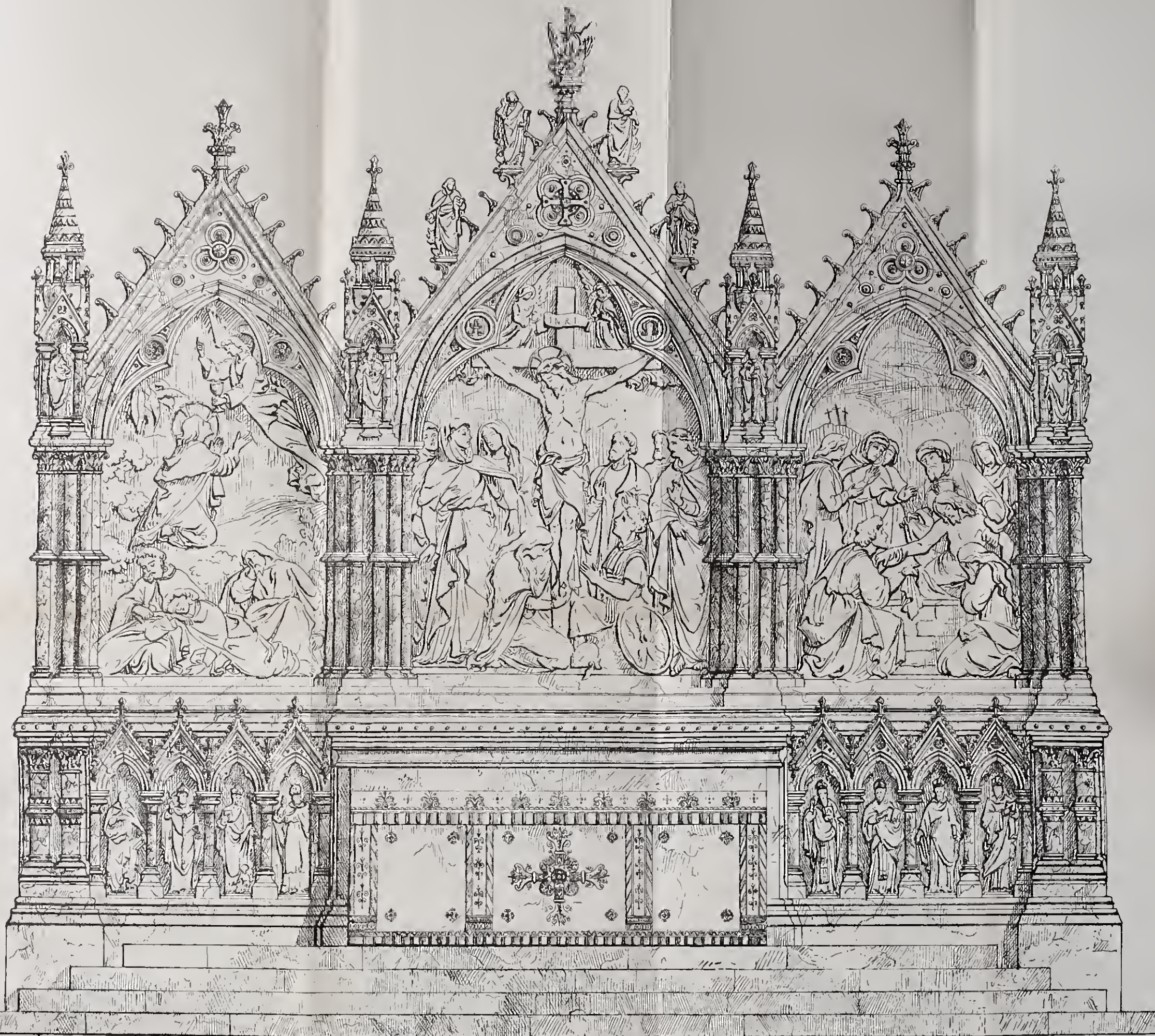
The piers on which the canopies rest are formed with a centre of Caen stone, in front of which are four columns supporting the niches and pinnacles, and on each side of it are two columns, and from the capitals of these the arches spring. The columns are of Cat-down spar, Irish green, and alabaster, with bases and annulets of alabaster; the caps are of Caen stone carved and ornamented with bosses of green and red marbles. The main and subordinate cusped arches are of richly moulded Caen stone; the spandrils and circles between them are filled in with marble mosaics on red and green grounds. The triangular spandrils between the arch and pediment mouldings are inlaid with a ground of varied alabaster, the quatrefoil and trefoil shaped panels being inlaid with red and green jaspers, agates, opals, and varied marbles; the cross is of pure white alabaster. On the mouldings of the pediment, which are of Caen stone, rest richly carved crockets and bases; on these stand the four evangelists, two on either side, with their emblems; the finial supports the emblem of our Lord's sacrifice, the pelican in her piety. The total height from this finial to the floor is twenty feet.

On the capitals of the previously described four detached columns, are the bases of the niches of the pinnacles, arranged to admit of the introduction of three figures in each pinnacle, viz., on the west, north, and south faces respectively. The four pinnacles therefore contain twelve figures, the Ten Apostles, with SS. Paul and Barnabas, (SS. Matthew and John being on the pediment as Evangelists.) These figures are about 1 ft. 8 in. high. The carved crockets and finials of the canopies are ornamented with bosses and terminals of green marble and alabaster, the spandrils being filled with marble mosaic, and the mouldings with amber beads. The upper part of the pinnacles is circular, and rests on eight columns of jasper, sienna, and red and green marbles, and inlaid with patterns in alabaster, and sienna bosses.

The four recessed niches on each side of the altar have moulded and cusped arches of alabaster, with finials and crockets of coloured marbles; the spandrils are filled with marble mosaics and lapis lazuli; the shafts are of jasper, sienna, and green marbles, with alabaster caps and bases; the alabaster moulded cornice over the altar is continued along the whole composition, with marble bosses. In these niches are figures of the four doctors of the Western Church, and the four doctors of the Eastern Church. The projecting flank pinnacles are supported by pilasters of dark green serpentine with inlaid annulets and caps and bases of alabaster.

The structural work has been executed by Messrs. Poole and Son, from the designs of the architects of the college, Mr. W. Slater and Mr. R. Herbert Carpenter. The sculptures and figures are by Mr. J. Forsyth.

The Crucifixion is the only one of the great sculptures at present



COWELL'S ANASTATIS PRESS, IPSWICH

THE REREDOS.

S. JOHN'S COLL. CHAPEL, HURSTPIERPOINT.

J. FORSYTH, SCULPTOR.

W. SLATER,
R. H. CARPENTER, } ARCH^{TS}

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erected, the work being of great magnitude and cost, and undertaken single-handed by the wife of the head master, Mrs. Lowe, by the means of donations and the sale of photographs. The following description of Mr. Forsyth's grand work is taken from the *Hurst Johnian* :—"The scene of our Blessed LORD's Crucifixion is treated in what is technically called the 'historically ideal and devotional manner,' by which is meant that art has taken into her own hands the historical fact contained in those few words, 'and they crucified Him,' omitting all that would shock the eye were the scene in its real horror presented to it, while historical truth is not sacrificed. The arrangement of the group further suggests a doctrine of importance, viz., the fulfilment of those words of our LORD, 'If I be lifted up I will draw all men unto Me.' He has been lifted up, and a blessed company of men and women, Jew and Gentile, are gathered unto Him."

The artist has chosen the time when the sacrifice was at length fully complete. The attitude of the principal figure is very simple and pathetic, the arms so widely stretched that there is far less apparent tension of the muscles of the side and shoulder, than there would have been if they had been closer together; and the left foot gently crossed over the right is subjected to none of those distortions, which are so painful to look upon, and which as far as art is concerned are radically bad. The deep cavity in the chest shows that the lungs have ceased to do their work, while the wound on the right side, through which,—we know from the "mingled tide" that flowed thence,—the soldier's spear pierced even to the heart, tells the same tale of death. The thorn-crowned head is bowed upon the right shoulder, and the thin face, beautiful in feature, wears an expression of calm resignation to a FATHER'S Will, while the eyes, which are not quite closed, show that that Will gave up the Only-begotten SON to a death terrible and lonely, where no loving hand might at once close the lids, or put back the heavy blood-stained hair which has fallen somewhat over the brow. Two angels with sorrowful countenances float in an attitude of prayer above the arms of the cross, representing the wondering armies of the sky.

At the foot of the cross are two kneeling figures: the loving penitent, S. Mary Magdalene, the alabaster box by her side, and the long hair flowing over her shoulders, marking her out as the woman "who did what she could;" and the Roman centurion who confessed that which the Jews denied, saying, "Verily, this Man was the SON of God."

The group on the right side of the cross consists of three "daughters of Jerusalem," Mary, the wife of Cleopas; the Blessed Mother of JESUS; and Salome, the mother of S. John. The first stands nearest to the principal figure, but it is not towards Him that she is looking; she turns her beautiful oval face upon the Mother, who, having stood all that day beneath the cross in the mighty strength of patience, now for the first time needs support; the sword had indeed pierced through her soul.

The group on the left side consists of S. Joseph of Arimathæa, Nicodemus, and the beloved Apostle S. John. The first of these stands

nearest to the cross, slightly bending forwards, in unfeigned wonder at "those things that were done;" next stands Nicodemus, a less handsome man, but with a stronger cast of thought upon his face, which is peculiarly long and narrow, with heavy straight hair on either side. Very little of his figure appears, as he stands almost entirely behind S. John, on whose shoulder he lays one inquiring hand. Last of all stands the tall figure of the beloved Apostle; the patron Saint of the College, with knit brow and swollen eyelids. He is in the prime of manhood and intellect; his hair, which is long and waving, is parted in the middle, and falls back on his shoulders in rich masses, and his whole attitude is noble and commanding; indeed it seems as though his piercing eye would even now look beyond the despised and rejected Master upon the cross, to the glorified and triumphant Master in heaven; death to him was almost "swallowed up in victory."

THE CATHEDRALS OF IRELAND. III.

To the Editor of the Ecclesiologist.

DEAR SIR,—Before concluding my remarks on the fabric of Cashel, (which I shall do in the present letter,) let me correct an error in my last paper (p. 18, line 29,) which consists in giving a western triplet, and a double light in each transept, to Killaloe Cathedral, whereas there is but one in each of these parts of the building. The statement as to the eastern triplet is correct. I cannot account for this mistake, as this curious old church is familiar to me.

As I hope plans and elevations of this church of Cashel will be soon before the public, I do not see the necessity of going into minute architectural detail, except to notice one singular and anomalous feature. Over the very short nave, or rather antechapel, there doubtless was, at least in the sixteenth century, a gallery, entered from an upper floor of the castle already noticed, which was joined on to the church. At the west end of the nave, in the centre of the wall, is an ornamental pillar, or pilaster, belonging to the sixteenth century, serving in part for a support of this gallery, which seems to have extended over the greater part of the nave. Galleries, thus entered from an upper floor, are not unfrequent features in old castles, as at Ragland and Goodrich; but I am not aware that they are found in any other cathedral. Here as elsewhere, I suppose, they were constructed for the family of the governor of the castle or garrison: perhaps as an arrangement proper to a royal castle. I am unwilling to suppose this to be part of the original design; and no man in his senses would seek to restore an arrangement which would mar the beauty and majesty of the building; though of course every pillar and other feature still remaining ought to be carefully preserved.

As to the history of the fabric in the middle ages, little is known; Archbishop Richard O'Hedian, (1406—1450,) is said to have *rebuilt* the

cathedral ; but it is evident he only repaired it, and in so doing injured the south transept windows by shortening them at the top, and making the heads round. Fortunately the outlines of the original heads still remain, and can be easily restored. He built the hall for the vicars choral, and endowed the corporation, or at least added to their resources. Archbishop Cantwell (1450—1480) further endowed them, and the present picturesque college was in all probability built by these two prelates, in an age when the incorporation of choral colleges was not uncommon. Some of the more recent work of the sixteenth century may have been the restoration rendered necessary after the partial burning of the church in 1495, by Gerald, Earl of Kildare ; a savage incident, too well known for me to repeat.

In the civil wars and rebellion of the seventeenth century the cathedral suffered greatly ; for the details of the devastating outrages of that time I may refer to Mr. Davis White's work, as this paper can deal with general facts only. The exact extent of the damage then done to the cathedral it is perhaps impossible to ascertain. But it was certainly rendered unfit for service, and by common tradition all but the choir remained unroofed to the present day. On this I shall have a few remarks to offer presently.¹ The choir alone was restored for use in King James I.'s time, and a wide partition built up at its west end, the transept and nave being left in ruins. Cormac's chapel was at the same time used as a chapter-house, and fitted up with chairs, &c. But it would appear that the service was but occasional, owing, perhaps, to the impoverished state of the chapter, and the imperfect state of the restoration ; for so late as April 6th, 1721, it appears by the chapter-book, (which, by permission of the present excellent dean I have consulted,) that the dean and chapter appointed service to be " held in S. Patrick's Rock," (the usual name for the cathedral,) " on the morning of the Lord's Day during the summer months ;" the only place of resort for the church people afforded at other times being apparently the parish church of S. John. Still the chapter made exertions to keep up the order of cathedral service as far as they could. There is notice, for instance, of their providing a verge, and the order of preachers set down according to a regular cycle, the dean and precentor having each six turns, the other eight members having five turns each ; and a preacher appointed, (according to the general system of Irish cathedrals, paid according to a settled tariff,) to supply the place of absent members. This is the only ordinance of the dean and chapter prior to 1749.

Of the state of the fabric till Archbishop Price's sacrilege in 1748, something may be gathered from engravings ; I doubt whether from any other authentic source ; but here I am open to correction, which I should rejoice to see supplied. It would appear, however, from the southern view of the cathedral in Harris's Ware, that at least as early as 1739 (when that book was published) the external restoration had been complete : for the plate, (which, though coarse, is tolerably accurate in detail,) represents the nave, tower, and choir as roofed. The

¹ I take these facts from Mr. White's book.

tower is gabled, east and west, and battlemented. As the transept presents its full front, due south, we cannot learn from the engraving whether it was roofed or not. If this view be correct, (and judging from the other plates in Harris, I feel sure that it is,) the church was in complete repair, externally, nine years before Archbishop Price's demolition; the most wanton piece of utilitarian outrage on record. There is good reason for supposing that this restoration was made by Archbishop Bolton, (1729—30.) He was a great benefactor to the see; as he built the palace still existing, and founded the noble library, which I shall mention presently. And in a letter to Swift he mentions his intention to do something towards the repair of the cathedral, of which he spoke with an interest not characteristic of his time.

The record next in chronological order is probably the view (south-east by south,) in Ledwich's *Antiquities*, p. 149. Though this book was published in 1790, the plate appears to have been taken from a much older drawing; one executed, in all probability, while the act of demolition, or improvement, as Archbishop Price probably considered it, was going on; for it represents the nave as roofed, and the *rafters* of the tower in existence. The south transept is unroofed. Whether the Pricean improvements had included the disencumbering of the south transept, does not appear. The roofing there may never have been restored since the Rebellion; since Harris, as observed before, does not inform us here; and in Ledwich's plate the nave is not shown. The eastern triplet, now gone, appears here.

That Ledwich's plate, however, must be a copy of an earlier engraving or drawing is clear from an engraving, in the *Philosophical Survey of Ireland* (1778,) mentioned in my former letter.¹ This plate is far better in its execution and picturesque effect than any I have seen of "the Rock;" engraved by Esdall, in a bold style, with broad lights and shades, though not quite correct in its drawing. This presents a south-eastern view, as in Ledwich, but the eastern triplet and the rafters of the tower gone.

Nothing material has taken place in the exterior fabric since this date, except the fall of a part of the castle at the west, which happened a few years since.

To the engraved views of Cashel I may add the following, which completes the list of all with which I am acquainted. I very earnestly crave further information on this subject, if any exists.

There is an engraving by Storer in Brewer's "*Beauties of Ireland*," (1826,) in the second vol., giving the exterior, south-east by east, from a drawing by the late Dr. Petrie. Had this been executed by that distinguished antiquary at a later time, it would have been more correct. It is not so distinct in its details as the other views, and there is nothing in it deserving of special notice. The rock itself is not correctly drawn. Part of the outline of the arch at the east end of the choir is given, which is wanting in the plate of 1778.

It is with some regret I must notice an engraving in Newenham's

¹ The author of this work is known; but I cannot at present find the reference, upon which I accidentally lighted a few weeks since; I think in "*Notes and Queries*," which are not at hand.

"Picturesque Views of the Antiquities of Ireland," a work of considerable merit, in which many of the plates are correct. But the view of Cashel must have been done from memory, or from a very imperfect sketch, as both the proportions and details are extremely incorrect; and the general impression given is altogether wrong, especially that of Cormac's chapel.

I have in my possession a series of small etchings, executed at least thirty years ago, but by whom I never knew: they belonged to Bishop Jebb. They give views both exterior and interior, and accord with the present state of the fabric, with the exception of the ruin, already noticed, at the west end.

I ought also to mention a wood engraving in one of the later numbers of the "*Irish Ecclesiastical Journal*," which is accompanied with a short and interesting account of the church. This I have not at hand.

Dr. Petrie, in his "*Essay on Round Towers*," gives many of the details of Cormac's chapel, accompanied with that careful and learned criticism in which he so much excelled. Ledwich also gives a poor view of its interior.

As to the state of the choir while still in use, there is but little known. The present sexton, who lives in the old vicars' college, says that, in the memory of his grandfather, about one hundred years ago, there were stalls with canopies in the choir; and the oak, both of these and of the roof, was cut up and dispersed about the town, and elsewhere: but I am not aware of any systematic attempt to discover these. The workmanship and style were probably heavy "*Grecian*," as it was called at the Restoration age, such as I remember in the choir of Killaloe.

It must be observed, that on the south side of the choir there are several stone brackets projecting from the wall, which are said to have been connected with the stall-work. There are none on the north. I cannot understand their object. Were they intended to support a gallery, or place for an organ? Of their date I cannot speak.

What remains of the ecclesiology of Cashel is very deplorable. For Archbishop Price some excuse, perhaps, may be found, in his practical views on the one hand, and his love of the picturesque on the other. Certainly he has been the means of making a beautiful ruin; yet even here the charm of Cashel is its varied outline, which no restoration could impair; and its bold and simple details would be much advantaged by the process. Still, a ruin is a romantic thing. In the last century they used to build "*old ruins*," as they called them in Ireland, for effect; and in the Archbishop's time the sentimental or picturesque was studiously divorced from the circumstances of public worship. But why he should not have built his Grecian chapel first, and then made his ruin, it is difficult to understand. Cashel consists of two parishes: S. Patrick's Rock (for the church was immemorially parochial, the chapter and vicars having among them the cure of souls, as will be presently shown) and S. John's. During thirty years neither parish had a church, so slow was the progress of the new building; and in 1778 the author of the "*Survey*," (so often referred to in this

letter,) describes the wretchedly meagre service performed in the court-house, in terms which I do not like to transcribe.

The Act of Parliament for the demolition of S. Patrick's church, and for converting the proposed church of S. John's parish into a cathedral, was passed in 1748.¹ But the church made little progress till 1763, under the well meant exertions of Archbishop Agar, and was fit for service in 1786;² the Archbishop having restored the choral service and furnished the church with an organ. It is a so-called Grecian church of the worst type, without aisles, transept, or nave, and no way distinguishable from a parish church except by the stalls, with poverty-stricken Ionic canopies, for the chapter and vicars, and by the seats for the choir; filled of course with square pews. It is, however, commodious, and in very decent order.

This cursory account of the fabric must be concluded by two notices: first, of the desire of Archbishop Brodrick (1801—1822) to restore the church, which was frustrated by the unfavourable report of the architect whom he consulted;³ secondly, of the well directed zeal of the present Archdeacon of Cashel, Dr. Cotton, who did much towards securing the walls from further decay, and cleared out the interior so as to exhibit the ancient monuments. I must refer to Mr. White's work for the detail of these pious exertions, to which we are perhaps indebted for the very existence of the church.

In my next letter I hope to proceed to remark on the constitution of the chapter and system of the cathedral, which I had hoped to enter upon in this letter. But other details have taken a larger space than had been calculated upon. Let me, however, add a few notices connected with the episcopal residences, and with the benefactions to the Church.

The original palace was the castle at the western extremity of the church, and probably continued to serve this purpose, as well as that of a garrison, till about 1641. I am not aware of any other residence of the archbishops anterior to Bishop Bolton's palace except a house in S. John's Street, leading to the present church, the site of which is still pointed out. It appears to have been a mean building, perhaps a mere temporary abode. Archbishop Bolton's palace, (which I well remember in my childhood being occupied by Archbishop Brodrick,) is a stately house of the French style of the day, well built and finished. It was built at a cost of £3730.⁴ In a wing of this building was placed the noble library founded by this munificent archbishop for the use of the clergy of the diocese. It derives an additional interest from having been much used by Bishop Jebb, then Residentiary Preacher at the cathedral. The operation of the Irish Church Temporalities' Act, which deprived Cashel of its metropolitan dignity, and removed its diocesan from his cathedral city, took away from the library its old locality: and it is now placed in a substantial though plain building in S. John's churchyard. The chapter and clergy erected this at their own expense, and provided for its careful conservation, at a time of

¹ Cotton's *Fasti*, i. 20.

² *Ibid.* v. 4.

³ Can any one tell me who he was? I write from Bishop Jebb's information.

⁴ Cotton's *Fasti Eccl. Hib.* Vol. v. p. 4.

great distress and privation. The site of the palace gardens, as before remarked, is very beautiful, and in full view of the Rock, which towers above.

Having a temperament which is incurably sanguine, I live in hopes of seeing this palace being yet restored to its ancient use, and occupied by a Metropolitan. At present it is divided into two residences, for the Dean and Residentiary Preacher. It is sad to think how much, even in a temporal point of view, this city, more ancient than Dublin, has suffered from its ecclesiastical degradation.

Of the benefactors to the cathedral church, besides those already noticed, there are mentioned the Archbishops Maurice Mac Carwell (1300—17;) Walter de Rede, (1330—32,) a benefactor to the vicars; John O'Grada (1332—45;) and in later times, Archbishop Fulwar (1660—67) who bequeathed some of the communion plate still in use; Archbishop Palliser (1624—27) a benefactor to the church in many other ways, and who made additions to the church plate.

But I would again earnestly urge upon Irish antiquaries a very careful and diligent study of the numerous monuments here; and I cannot but hope, that the result would be great additional light thrown upon the history of the fabric and constitution of this interesting cathedral.

I remain, dear sir, faithfully yours,

JOHN JEBB.

Hereford, March 26, 1867.

HEMANS' HISTORY OF ANCIENT CHRISTIANITY AND SACRED ART IN ITALY.

A History of Ancient Christianity and Sacred Art in Italy. By CHARLES J. HEMANS. Williams and Norgate. 1866.

So intimately interwoven is Christianity in Italy with art, and art no less with Christianity, that the history of the one can hardly be told without at the same time telling the history of both. Up to the ninth century the two run in parallel lines, or, as the title-page of this volume gives it, "ancient Christianity" and "sacred art" are one in their "history;" and for this reason, that pre-eminently in Italy, already enriched with all the treasures of Greek art, Christianity entered on an inheritance of genius that nowhere else awaited her. Not in Judæa, still less in the regions of the North, not among the barbarians of the farther East, was there even a possibility of the new faith taking into her teachings similar adaptations, or winning to her side the same auxiliaries. The double chronology of art and Christianity gives the key and meaning to much that in both is otherwise barren and unfruitful. Many a monument of architecture, many a sculpture or rude early painting, which, isolated, appears uninteresting or unintelligible, takes new meaning when connected with the others, which ought pro-

perly to precede or follow it; as, on the other hand, the transposition or displacement of what, so used, is a source of instruction, becomes an occasion of error and confusion. Instead of distinguishing in sacred art a few attributes or characteristic figures, which either meet us rarely, or, it may be, occur on every hand, to have a clear idea of their meaning and relative propriety, as well as of their derivation, is just what a chronological history enables us to do. The sacred art, too, of different periods is, in fact, distinguished by variations as strongly marked as those between different dynasties; and it is precisely those variations, as a portion of the history of progress and of man, that offer the most interesting subject for thought.

Just such, then, are, we think, the advantages Mr. Hemans has gained by adapting to his subject the plan of certain German writers—the division into centuries. His book thus becomes at once an intelligent guide upon the spot, and a book of more permanent interest for the student at home, commencing with the primitive pontiffs, and closing with the ninth century. Such division, indeed, it must at the same time be allowed, impairs in a measure the sustained interest of mere description, and involves the fatigue of recurring over and over again to the same examples; but it would be unfair to a work in which dates are the guiding idea to complain of the want of arrangement in what are subordinate as illustrations: a good index, which this book unfortunately does not possess, would remedy much of the inconvenience.

If we might hazard the conjecture, we should say the work has been, in its original form, a series of journals, the commonplace book of an instructed and attentive observer, afterwards sifted out and placed under the several centuries to which the notes belong, with certain monographs to connect them; as the third and eighth chapters, on the first Christian emperors and the origin of the monastic orders, on the catacombs and the monuments of Ravenna. This, if it be so, may account for much which, if it sometimes seems misplaced, and occasions surprise where we find it, yet gives a vivacity while individualizing the writer. Even extreme opinions and very modern notions, though they read awry just at times, are not unnatural as reflections, and as such are perfectly permissible, apart from their right or wrong. The fatal gift of Constantine, the donation of Pepin, spurious or true, the crowning of Charles the Great, are all fair historical moot points. Even a stilted declamation, as at p. 433, where “the holy light of the patriarchal sec, once irradiating it,” we are told, “now deflects into an atmosphere clouded by earth-born mists of worldly care and ambition,”—even verbiage such as this, of which there is more than enough—may be brushed aside; but one hardly expects, in the history, whether of art or of Christianity in the eighth century, to be met continually with the catch-words of present politics. The new meaning of “nationalities” had not then arisen. It is the merest anachronism, in the context in which we find it, to say, p. 461, that “the distinct meaning and avowal from the Church was then conveyed, that revolution is the legitimate exercise of right, anterior to and more sacred than dynastic claims; that rulers are made for the people, not people

for the rulers; that the national will is the reasonably decisive, ultimate source of political dominion." We are not overcurious to know Mr. Hemans' own private opinions upon things so remote from his subject as those introduced at p. 502 and elsewhere. We may very well differ in the estimate of contrast between the election of Pope Sergius II., in 844, and the present procedure of conclave "as to the advantage of the democratic element," exhibited a thousand years ago. It jars on one's train of thought to have the S. Pancrazio church of the ninth century thrust aside as it is, to recall the siege of 1849; indeed, we think Mr. Hemans' own "astonishment" and censure, in his note to his own passage, at finding in the Papal government publication the "*Memorie Storiche illustrate dei Martiri*," a rebuke and warning against insinuating from the ancient constitution of the Church popular ideas, applies quite forcibly to the way in which he himself handles the matter; and all the more that, if we turn the page, we find a glowing panegyric on the "temporal principedom of S. Peter's successors as a great manifest providential fact, not to be contested by any to whom their eventful history is familiar." Many, indeed, of the writer's conclusions are, it is evident, either the result of changed opinions, or it may be of opinions even yet held in solution.

Occasionally we mark an offence against good feeling as well as good taste, as, p. 551, where we read, "If Horace could return to life once more, to walk along the Via Sacra, should he retire from the summer heat into this church, he might suppose that here, under some to him strangely novel treatment, the intent were to display before the worshipper Juno with the infant Mars, or Isis with Horus on her lap." And again, at p. 531, where the touching *ex votos* of the peasantry, and other "usages of Italian Catholicism," are characterized as a manifest revival of the shows of Paganism; and hardly less an offence against truth itself is the limiting them to a mere Pagan origin. It may be that they are, even more than is alleged, but in a higher sense, "the exact reflection of what is described in the Odes of Horace or Ovid's *Fasti*;" yet none the less, but all the more, is that a testimony to one common origin in the inner depths of man's nature, as well as a result of that very inheritance of art of which we have spoken, and which it is the glory of Christianity that she has won unto herself. Not less marvellous is the excess of indignation wasted on "graven images," "image displays," "Virgin worship," "Madonna worship," "the Madonna a faded actress in the part of some stage queen," and so forth; balanced, however, yet again upon the opposite see-saw of the succeeding sentence, as at p. 205, where the glowing words "moral movements" and "brightest aspects" culminate in "the interesting question now inviting thought as to the place that these ideas and these images ought to occupy in the universal Church of the future." Of the Church of the future we cannot indeed predicate anything; but it would seem a whimsical inconsistency in the same breath to make so grudging a statement as that "to omit the idea of the Virgin Mother from devotional respect would be to err," and, p. 549, to be so far moved sentimentally with the pathetic story of

"rapt Cecilia, seraph-haunted queen of harmony,"

as to ask that for her, virgin bride, teacher, and martyr of truth though she were, "some tender reverence akin to worship might surely be permitted." In truth, in dissertations upon art we would gladly escape altogether the controverted subjects of Invocation of the Saints, and certainly, as treated at p. 583, those of Prayers for the Departed and a celibate clergy.

Mr. Hemans' book is, however, far too good to suffer materially from defects and crotchets such as these: indeed, to a certain extent, the idiosyncrasies of a writer are at times agreeable; it insures for us that his opinions are his own, and puts us on our guard even against that "something higher than either Catholicism or Protestantism, the Christianity of the future," (p. 56.)

It is time, however, to place the main subject of the book before our readers. We extract a passage which carries its own commendation in the research it displays and the skill with which it is adapted. If a second edition should be called for, it is probable that some redundancy of phrasing may be pruned away, with the good effect of making the whole pleasanter reading. And while on such a minor topic, we may notice the curiously recurring use of our Saxon possessive: oversibilant as our language is, it is surely better to avoid the perpetual hiss of "this interior's decorations," "this city's ruinous state," "this age's spirit," and the like, time after time, at pp. 209, 382, 521, et al. Of course there are many details in the course of the research we speak of, and its critical application, where a too confident opinion is open to question, as in the mention of the church of S. Prassede at Rome, where the ruder execution of part of the mosaics indicates, Mr. Hemans tells us, an origin later than the ninth century; exactly the converse being, however, the dictum of Rumohr, from whose authority there is hardly an appeal.

"Quitting Rome's walls by the Lateran Gate, we visit another example in ruin of the sacred architecture dating from the time of the first Pope Leo—that lately disinterred basilica on the Latin Way, amidst impressive solitude near the painted Mausolæa, upon the track where the ancient road crossed an extent of table land, now abandoned to pasturage. It is on record that this church, dedicate to S. Stephen, was built at the expense of a pious Roman lady, Demetria, who escaped from the capital during the Gothic siege. This building is known to have been restored by Leo III. at the end of the eighth or early in the ninth century. Brought to light once more by excavation in 1858, it now presents, in low ruins of substructions, an intelligible example of the arrangements and economic disposal proper to the primitive basilica: the outer portico or narthex; the *cantharus*, for washing the hands and face; nave and aisles, divided once by forty columns; crypt chapel at the end of the nave, (in two compartments, with an apsidal termination,) supposed the sepulchre of some distinguished family, being an example of the so-called *basilichetta*; an elevated choir, enclosed by parapet walls; an isolated high altar, with the confessional (or sacred tomb) opening below, descended into by steps, and visible from above through a *fenestrella*, so that the faithful might have lowered kerchiefs or mantles to touch the sepulchre; beyond the altar the semicircular apse for the bishop's throne and seats of the clergy; and at the extremity of one aisle a baptistery, distinct from the church, with entrance at each of its four sides. Referring to this long-buried edifice, the Bollandists inform us that S. Leo, after the Vandal invasion, 'induced Demetria to found

a basilica dedicate to S. Stephen on her estate;' and we are told of that pious lady's undertaking by Anastasius also.

"Whether the other disinterred basilica of S. Alexander on the Nomentan Way, whose vicissitudes have been so similar, be ascribable to the fourth or fifth century, its actual condition and details present such analogies with that on the Latin Way, that the two may be classed together, and visited in the course of the same studies. That pontiff suffered A.D. 119, and was buried, together with his companions in martyrdom, Eventius and Theodulus, near the site of his death, 'at the seventh milestone on the Nomentan Way,' as Anastasius tells us, funeral honours being paid to the three by a Christian matron, Severina; and soon we may suppose rose over the tomb erected by her pious care an oratory, which became in a later age enclosed within the walls of a basilica, whence the relics of the three martyrs were removed early in the fifth century by Celestine I. to the new church of S. Sabina, where they still remain.

"The excavation in search of this buried temple was undertaken by Signor Guidi, a well-known archæologist and explorer in the field of Roman antiquities. In their present state the ruins, completely roofless, occupy an area surrounded by low substructures against the shelving banks that enclose them, and into which we descend by an ancient marble staircase; this disposal making it apparent that from the first the church was partially below the level of the Campagna.

"At the south-western end are the tribune and high altar; the latter magnificent even as it was found in ruin, with a mensa of fine porphyry, rich incrustations of alabaster and veined Phrygian marble, columns of giallo antico supporting its canopy or ciborium; the fenestrella on both fronts, now restored with its marble grating (transennæ,) the fragments of which were strewn around, and through which is visible the sepulchre of S. Alexander and Eventius, his companion in martyrdom. Of the inscription above remain the words, '*et Alexandro Delicatus voto posuit dedicante Episcopo.*' Beyond the altar is the apsidal tribune, with its antique marble throne still preserved; in front the *ambones*, opening like mere niches in the parapet that encloses the choir. From one side of the nave is entered a spacious chapel, the decoration of which was splendid, containing a tomb under an arched vault, like the *arcosolia* in catacombs, once also provided with its marble grating, and indicated as that of a martyr by the extant epigraph of a single word 'MARTYR,' no other (as confidently assumed) than the resting-place of the presbyter Theodulus, to whom this chapel would have been dedicated."

There is an incident in the siege of Rome under Totila extremely well told by Mr. Hemans (p. 243,) beginning with the words, "Amidst the panic," for which we regret we have not room. It would form a grand subject for a painter, the reopening of the temple of Janus at that celebrated spot on the Capitoline overlooking the Forum. When night hung over the doomed city, in its very centre was this last public act of Pagan worship performed.

As a specimen of the author's powers of description in another form, where dry details are adorned by the vividness with which they are, as it were, brought under our very eyes, we subjoin the very interesting account of the chapel of the Holy Column in the church of S. Prassede—

"whose walls and vault are entirely encrusted with marbles and mosaics on gold ground, all of the ninth century, and the effect of which in the dim light has a mysterious splendour that inspires awe. From its profuse magnificence it was once called the Garden of Paradise; was originally dedi-

cated to S. Zeno; afterwards to the Virgin under the invocation '*Libera nos a penis Inferi*,' and finally to the Column, which we are told in an inscription here read, was brought from Palestine to Rome under Honorius III., A.D. 1223. The upper part of the walls, as well as the vault, are covered with those antique mosaics, on whose golden ground the figures stand out with solemn distinctness. SS. Peter and Paul before a throne, on which is the Cross, but no seated figure; the former Apostle holding a single gold key, the latter a scroll; S. John the Evangelist with a richly-bound volume; SS. James and Andrew, the two daughters of Pudens, and S. Agnes, all in rich vestments and holding crowns; the Virgin Mary, a veiled matronly figure, and S. John the Baptist standing beside her, under the arch of a window; another half-figure of Mary, with three other females, all having the nimbus, one crowned, one with a square halo to indicate a person still living; above these, the Divine Lamb on a hill, from which the four rivers issue, with stags drinking at their waters; above the altar, the SAVIOUR between four other Saints; figures, in part barbarously sacrificed to a modern tabernacle that conceals them. On the vault a colossal half-figure of the SAVIOUR, youthful, but severe in aspect, with cruciform nimbus, appears in a large circular halo, supported by four archangels, solemn forms in long white vestments that stand finely distinct in the dim light. Within a niche, over the altar, is another mosaic of the Virgin and Child, with the two daughters of Pudens, in which Rumohr (*Italianische Forsch.*) observes ruder execution, indicating origin later than the ninth century. The entrance to this chapel is flanked by two columns of rare black and white granite, supporting a beautifully-chiselled marble entablature, above which, round a high-arched window are carried two tiers of mosaic heads in circlets. The SAVIOUR and the twelve Apostles on the outer, the Virgin Mary between SS. Stephen and Laurence, besides eight female Saints (all either crowned or veiled;) on the inner, above, near the angles, two aged heads, supposed to be S. Pudens and S. Pastor. In architecture, the chapel is well worth studying; its groined vault springs from four granite columns at the angles, with unequal shafts and gilt Corinthian capitals, each supporting a cube-formed architrave and massive marble cornice; the transition, before the final disappearance of these members after both had become useless to the constructive whole, being here observable. On the pavement, of fine intarsio, is an immense disc of porphyry, said to mark the spot where Paschal I. deposited the bodies of forty martyrs transferred from catacombs; and the interior is deemed so sacred that through one of those strange ecclesiastical arrangements," common in Italy, "females are never allowed to enter except on the Sundays in Lent."—P. 543.

Indeed, we may say generally, that beyond the actual historical use Mr. Hemans has made of the subject of mosaics as works of art, his account of them throughout the volume has called up before us a recollection of the mysterious awe with which many a grand old apse or tribune has loomed out from golden ground in the dim light and solemn splendour as we have ourselves seen them.

Naturally the Iconoclast controversy is a prominent subject in the chapter on the eighth century. Mr. Hemans, on the one hand, does full justice to the potent agency over the imagination of symbolized appeals, then, for the first time, authoritatively blended by the Church with her ritual system; "that ideal chain," as he terms it, "by which art has riveted the union between a visible and invisible life," and without which complex presentment of Christianity through the senses all might have been lost; and on the other hand, he does not conceal his regrets that "warnings were not heeded, and that the Papacy made

no endeavour to check observances issuing in ignorant abuses ;" and at p. 452, he sees in the tendencies of our own times that which a still later age will see more fully realized, "the severance of Christianity from all, save the purely moral in Judaism. One noticeable result of the present movement in Italy is the general suppression of such public image worship, as the carrying about of pictures and dressed-up effigies in streets, at least in principal cities, and at Naples authorities have removed all such from their shrines in public places." Of this "later age," the "Church of the future," we say nothing, but by any experience from the past whether of this very eighth century, or of our own English Iconoclasm, and the times of our own Isaurian Cromwell, we are surely not instructed to expect from such movement the severance from all but the moral of the older revelation, or the adherence to it.

To S. Gregory the Great an entire chapter is given, and when we note that it opens up such subjects as the freedom of episcopal election, the completion of the ritual year, the power of his own office, in other words the claim of supremacy, we have said enough to indicate the interest with which it will be read, while the next Pontiff is brought before us in notices of his dwellings and monasteries, his churches and relics, his episcopal throne, and that marble chair yet bearing chiselled on its back the whole of one of his homilies delivered from it. So copiously, indeed, has Mr. Hemans drawn on his varied resources, as well as the gathered fruits of long personal investigation, in what can be brought to bear on his two-fold subject, that we have more than once found in his pages not perhaps precisely what we were in search of, or might have expected, but what has escaped other writers, and is novel in application as well as in itself well worth recording. This is particularly the case with his mention of relics. We will instance what we mean by his incidental notice of a valuable specimen of art of the ninth century, usually referred to the time of Leo III., but which we believe to be Byzantine, not Roman, in origin, the Dalmatic preserved in the treasury at S. Peter's, the vestment used by the Emperors when among the rites of their coronation they were created canons of the patriarchal basilica. It is not readily exhibited, and though our own notes of its details differ in several respects from the following account, we fully believe they should be corrected by that.

"Another valuable specimen of the art of this period, Byzantine, not Roman, in origin, and referred to the time of Leo III., or at least to the ninth century, is the Dalmatic at S. Peter's, said to be the identical vestment which Emperors used to assume when, among the rites of their coronation, they were created canons of this basilica. Of blue silk, embroidered with silver and gold, as well as with silk thread of different colours, it presents one of the earliest examples of Christian art under the Western Empire, and one of the last in which Classic influence is still apparent; its embroidered groups displaying a degree of freedom and dignity of motive scarce approached in later mediæval art. On the front appears the SAVIOUR, a majestic figure in long, white robes, with the cruciform nimbus, seated on a semicircle, probably meant for the firmament, with the feet resting on two winged globes, or (as those objects might be considered) two serpents in circular coils, and symbolic of eternity; an ample halo surrounding Him, within whose circle,

near His head and feet, are the winged symbols of the Evangelists, each in half-length, and holding a book. Besides these, alike within the nimbus, a numerous company of angels and saints. On the upper part is the Transfiguration, designated in the Greek on the one side as *Ἡ Μεταμόρφωσις*, the SAVIOUR being here seen within a wide starry-formed nimbus, beside Him Moses and Elias hovering in air, the former with the tablets of the Law, the latter with a book; below, the three Apostles crouching on the ground, and averting their faces from the glory now revealed to them. Intermediate between these groups is again seen the SAVIOUR, addressing Apostles or disciples. On the sleeves of the vestment are two other groups referring to the institution of the Eucharist, in one of which the SAVIOUR is giving the Bread, in the other the Cup, to not more than three Apostles. A tree, with branches interwoven through the entire composition on one side, and on both the inner and outer in the Greek form, fills up the interstices, the tents in the several groups being discernible, though indeed much faded; the general outlines, traits of countenance, and folds of drapery almost free from such injuries as time inflicts."

We have the more willingly put this extract before our readers, as it is not mentioned in the book where it ought to have been cited, and which is the great repertory for such things, the "*Kirchenschmuck*" of Riess and Laib, nor yet in Dr. Bock's "*Liturgischen Gewänder*." We refer to this latter work as adding further authority to some remarks of Mr. Hemans, p. 515, who quotes only Zarampi and Benzoni on the subject of the tiara, or triple crown, referring to the single diadem with which Nicholas I. is crowned in the early frescoes of the subterranean church of S. Clemente. While speaking of this amplitude of miscellaneous illustration we may however mention our regret that the "wooden altar" of S. Peter in S. John Lateran is not noticed, nor the other at S. Prassede, though the outer coverings of the former are referred to, and the house of Pudens, with which the latter wooden *Mensa* is associated, is spoken of. Mr. Hemans has extended his subject wherever research might illustrate it, and in particular, his notice of the fourth century is, as might be expected, completed by a competent though brief analysis of that Christian literature then becoming so opulent and splendid—that age to which belong the beautiful lyrics, "*Lucis Creator optime*," "*Te lucis ante terminum*," "*Conditor alme siderum*," and the theological poet Prudentius, and the less known Juvencus, whose poem on the Gospels affords our author one of his happiest illustrations. Legends, too, which he justly terms "an index to the conditions of the inner life," he uses for the same purpose, and with remarkable skill in their narration. That of the Seven Sleepers of Ephesus is told in a most striking manner. At p. 168 he introduces "a redundant source of poetic and pictorial suggestion," the Apocryphal Gospels, and gives a good summary of the services they render in that respect, especially in the history of our Lady. The great event of the eighth century, indeed, in many respects the greatest among all the events that have taken place during a thousand years of European history, is the coronation of Charles the Great, on the Christmas Day of 800. "Charlemagne attended the Papal high mass," (p. 484) says Mr. Hemans; and proceeds to detail the imposing ceremony which followed in glowing and highly pictorial language, which we wish we

had space to cite. With the event of that Christmas Day, as Mr. Hemans observes, "closes an epoch pregnant of great results for the Papacy and for Christendom."

This thread of history which runs through the several chapters and seems to connect them into a consistent whole, is of necessity often slight, and frequently offers though sufficient merely rapid allusions; yet even then a vigorous style gives life to the condensed epitome. We mark as a favourable example the story of that new conquest and that new kingdom which alone, among the invasions of Italy, has left the enduring name of her foreign masters. The inroad of the Lombards was preceded, as in the earlier siege of Jerusalem, by appearances of omens that impressed the superstition of the people, and further weakened even their feeble resistance.

"Presentiments and portents, seen, heard, or imagined, struck men's minds with fear in their anticipations of what may have been vaguely reported across the Alps long before any foe appeared. No voice was now heard in the fields, no shepherd piping to his flocks, no mower or reaper was seen at work, while the yellow corn ripened in the sun, and the grape grew purple on the gadding vines without hands to gather or owners to enjoy. Primæval silence had resumed her reign; but sounds of awful omen were heard, both by day and night, like the mustering or march of mighty armies in the distance, or the blast of trumpets wakening terrific echoes in the fields of air."

It is indeed one principal charm of the volume that as we do not lose in mere dull detail, or a manufacturing list of cornices and string-courses and the like, that living interest which it is the office of every history to awaken, neither do we miss the needful precision of an art-history in any vague or floating idea of its higher teachings. The renovation of architecture during the Carolingian period, p. 434, and the munificence of Adrian I., unite the two in the best manner; though from some other passages we acknowledge we were hardly prepared for the corollary which Mr. Hemans draws, and which comes upon us almost as a surprise; contesting, however, neither his premises nor his conclusion, "that a great providential fact is manifest even in the temporal principedom of S. Peter's successors, as a centre and rallying-point for resistance to evil and advocacy of good."

"The Church in the Catacombs" is the heading of one chapter, recalling the title of a book very different in its tone, as it differed also in the second-hand nature of its contents, and the party purpose with which they were used. Mr. Hemans differs from Mr. Maitland as much in the conscientious handling of his subject, as in the affluence of research with which he illustrates it. The temptation, no doubt, is keen to find support for one's own opinions where one would most wish to base them, in the evidence of their identity with the belief of the first confessors: and yet, if anywhere, it is above all in the "Church of the Catacombs" that the very breath of controversy should be hushed. The temptation otherwise is, as we say, keen, and the yielding to it is easy, for the very principle of interpretation, the symbolism which admits so much and excludes so little, almost leads men to see what they look for, to find what they bring with them to the examination. Even the renowned Father Marchi was notoriously led away

by more than one sarcophagus, deposited in the Lateran Museum, to found on its bas-reliefs an interpretation afterwards hastily withdrawn; and we commend the caution with which Mr. Hemans multiplies his facts and enriches his pages by examples without building on them a superstructure of commentary.

The fourteenth chapter, "a retrospect of the Catacombs," has already appeared as a Paper in our own pages, and should now be read as the sequel to the second: "No phase of Christian Antiquity," as Mr. Hemans justly says, is so full of significance "for the mind nor so important to high interest as the art found in Rome's Catacombs." We only regret when those inestimable illustrations are strained too far either to plead for much of later ecclesiastical usage, or when their mere negation is opposed to what has been afterwards adopted. Of course, as Mr. Hemans writes, p. 29, "it would be vain to look for even a nucleus of the pomp of circumstance that eventually surrounded the Roman Bishops."

Before parting with Mr. Hemans, we will indicate as gaps to be usefully supplied, by chapters added to any future edition, that no mention is made of Nola or Ravello, and that the Paper on "the Monuments of Ravenna" omits all but the barest mention of the Arian remains, the pulpits, and the sculptured tombs, highly illustrative as they are, if only negatively. Ravello, founded in the ninth century, by the discontented patricians of Amalfi, offers many examples of sculpture both in bronze and marble of that date: and though beyond Mr. Hemans' assigned limit, the later work of the twelfth century is of even higher interest, and almost wholly untouched since that date; while Nola, (sanctified in the memories of S. Felix and S. Paulinus,) and the adjacent Cimatilo are rich indeed in catacombs and Christian inscriptions—a perfect treasure-house for every kind of Christian art during the whole period Mr. Hemans embraces, more especially for the fifth century. Then again, there is no reason for confining the history of the catacombs to those of Rome. For the chronology of sacred art the extra-Roman catacombs, especially those of Chiusi, are in many respects remarkably illustrative, and offer almost a new field of investigation, those of Naples alone having as yet gained much attention for this purpose.

We cannot conclude these remarks better than in Mr. Hemans' own words at the end of his thirteenth chapter, which we commend to the attention of our readers;—

"Through superior organization, through higher aims and theories of ecclesiastical duty than elsewhere had root, did Rome succeed in establishing the most perfect and enduring system of spiritual government the world has ever seen. The persuasion, that under whatever modifications the cause of Christianity is one, the jewel the same, though set in different caskets, and that all the phases this religion has passed through have been subordinate to its ulterior advantages, and therefore to those of humanity: this, I believe will be confirmed by the study of the Papal history if entered into with calm impartial spirit. From that pursuit many may rise convinced that the ascendant so wonderfully attained and ably held by those crowned High Priests, was from the first and throughout proportionate to their deserts not as men, but as an institution; was more or less a potent reality in the degree required for

the general good, and that its endurance for the future is guaranteed for so long as the Church shall derive benefit, or piety support from it."

Yes, truly Italy, and more especially Roman Italy, has had her record—a record for ages of sorrow. Her beautiful land has been desolate, strangers have devoured it in her presence; death has gathered his bleeding victims from her fields, aliens have reaped her corn and despoiled her vineyards, long has she sat disconsolate and a widow, yet have her resources not been exhausted, though her energies have slept; dormant, but not dead, she will yet arise and purge her kindling eyes, and sustain the full splendour of the noontide day.

THE NEW LAW COURTS.

IF any one who went to see the designs for the new National Gallery came to the conclusion that architectural art was at the lowest possible ebb in this country, he would be shown his mistake by a visit to the many beautiful plans and elevations to be seen in Lincoln's Inn. There is no falling off in the designs for the new Law Courts: on the contrary, there is progress of the most gratifying description, and display of artistic, true artistic talent, far beyond most that we have been used to. That an undertaking of this magnitude should have brought out excellence of all sorts is not to be wondered at. The new Palace of Justice is in reality a work of more labour, and requiring more ability for its fitting execution, than even the Palace at Westminster itself, especially when we consider the change of time, and particularly the site allotted for the new building—a site which cannot possibly be much modified. No architect, ancient or modern, ever had to erect a building upon such a site, which required so much arrangement for the accommodation of such numerous claimants, many of them with conflicting requirements, as is the case in this grand scheme.

The mere criticism of even the plainest and best considered of these designs is simply bewildering. How much thought and trouble, what hours of labour and brain-work, must have been expended even upon the worst! To tackle this question with any success at all required intellect and powers of a very high order. We did not expect to find so many partially successful attempts to solve the difficult problem propounded to the gentlemen who were honoured with the commission to compete.

There is one point which cannot but be a matter of much congratulation to us, and those who think with us—that all the designs are in the Pointed style. To this more than any other circumstance we attribute the large amount of success that has been achieved, as we have no doubt that most of the failure in the designs for the National Gallery was due to the selection of architects, so called, in the Classic styles. About the Law Courts there will, happily, be no battle of the styles; no chance of the best design being shelved, to

suit the fancy or prejudice of any influential persons who can see nothing but Popery or darkness in everything connected with the middle ages. The House of Commons were more amused than interested in the short debate introduced by Mr. Bentinck. There is no great chief now whose hobby is to be indulged, to the annihilation of art in the country.

There is not one design in the whole series that does not exhibit much earnestness, and some degree of success. Of course, as might have been expected, we have every shade of merit; and, as might be expected also, real, original, artistic merit is the quality most rarely exhibited: but this is not wanting in a very high degree indeed. Some of the competitors would have been wiser had they not attempted a style in which they were certain to be distanced by more practised hands; in some cases by men of no greater powers than themselves.

Among the various designs, that which is least likely to meet with the approbation of the public and judges is Mr. Abraham's, which is the weakest of the whole. It seldom, as a design, rises above the ordinary Gothic, or rather sham Gothic, of thirty or forty years ago. The whole is clumsily heavy, and with details of the poorest possible description. We do not like his plan much better than his design.

Among those which can hardly by any possibility be accepted, is Mr. Seddon's marvellous design, which no doubt in part shows great power and boldness, if not actual audacity. It is hardly conceivable that any architect, having to treat a site of such peculiar difficulty in the matter of space, should dare to avow that he has not hesitated to sacrifice a large proportion of it to what he considers appearances; but this gentleman has done so. It is really amusing that he should, notwithstanding this useless, and, as we think, inartistic sacrifice, plead, as an excuse for the utterly inadequate space given for lighting and ventilation, that there was no room for more, and that some of the crowded city offices do not get much more than he allows to the courts. We should imagine that the mere question of light and air would of itself be sufficient to condemn this design; but there are others equally, or nearly equally, damnatory. The instructions—precisely and wisely, as we think,—forbad the admittance of the public into the parts most used by the bench and bar; that the facility, in fact, which was imperatively required for enabling those who had real business in the courts to go from point to point as readily as possible, should be carefully guarded from the public. It is astonishing that this architect, in common with others, has had the boldness to question the wisdom of this recommendation.

It is said that if a Palace of Justice is to possess the dignity which is due to so august an edifice, it must have a great central hall, to be, as is recommended in various places, a sort of Westminster Abbey for distinguished lawyers; and if such a central hall be built, it will never do to exclude the public. With this latter proposition we quite agree. That the nation should be put to the expense of a gigantic hall, and that the loss of valuable space and light upon a site all too confined for the purposes required should be incurred, that a few suitors and lawyers, usually too busy to pay attention to such things, might walk

through and find their way to the courts in which they had business to transact, can be nothing else than an unwarrantable waste of resources. Some idea of the central hall proposed by Mr. Seddon may be gathered from the dimensions; and if the public are not to be admitted, the whole thing would be an absurdity. If they are, we can hardly imagine that considerable hindrance to the business of the courts could fail to be the consequence.

While upon this subject, we may as well say that we doubt the use of a central hall at all. Unless it is a Crystal Palace sort of thing, like the very unsatisfactory glass-covered street of Mr. Waterhouse's, it must be a considerable bar to the light. It is just such a feature as would naturally strike any ordinary designer who wanted to save himself the trouble of planning. There is Westminster Hall, with its courts running out of it; and so the Palace of Justice must have a similar lobby.

Mr. Seddon also puts down the cost of his building at £2,000,000, a sum which would act as a considerable deterrent. The wildness of the design is shown very strongly in the proposal for improving Temple Bar, which is overlaid with an amount of outrageous sculpture curious to view. Notwithstanding an enormous amount of trouble and a good deal of ingenuity, we cannot say much in praise of this pretentious design.

We shall not waste much space upon our notice of Mr. Lockwood's design. The plan is carefully drawn, and has considerable merit; but when we come to look at the casing—for the architecture is no more—we cannot help feeling utterly astonished at the amount of popularity, of a sort, that this curious specimen of fancy Gothic has attained. It shows one thing, at least, that some restriction should be put upon the exhibition of perspectives: we almost doubt the use of them at all. It can never be fair that such beautiful and effective drawings, on so large a scale, too, as Mr. Waterhouse exhibits, and assisted by the use of colour, though apparently forbidden by the Commissioners' instructions, should be put in competition with the honest, but dry, architectural drawings of others. The sham Westminster Hall of Mr. Lockwood is very wonderful. Notwithstanding the amount of attention this design has attracted, we consider it almost the worst of the whole lot.

It is astonishing how reckless almost all the architects have been in wasting their site, which, at the best, is surely not too great for the enormous number of courts, offices, &c., required. Another gentleman, who has ventured to give up a considerable portion of his room to the road, for some idea of the necessity for regularity in the Strand front, is Mr. Garling. There is, however, this to be said in his favour, that to some extent he makes up for it by rejecting the idea of a central hall. We wish we could speak more favourably than we can of the rest of his plan, and of his design in general. As in the case last mentioned, there is far too little space left for ventilation and light. The central corridor is most eccentric, and in style of architecture would have been considered fair twenty years ago. The whole Strand front is encumbered by enormous buttresses, for no earthly purpose, it would seem, unless the walls are ridiculously thin,

than to exhibit the everlasting row of legal or other persons, which seems to be the proper thing now in the way of sculpture. In a cathedral these would be useful for counteracting the thrust of roofs, but quite useless, and so inexcusable, in a mere house wall. There is a great poverty of designing and lack of proper proportions in the parts.

Mr. Barry seems to have been unable to get the idea of S. Paul's out of his head. We hardly think his present design so good as that for the National Gallery: much of his detail is very objectionable. The exterior suffers from one of the same faults as the Palace at Westminster: there is far too much surface ornament, at once expensive, ineffective, and liable to catch the dirt and smoke. The interiors of his court and central dome are very inferior to Mr. Scott's.

Mr. Deane's Strand front is cleverly broken, but there is a want of power and real feeling about the whole design.

In the next two we have the ecclesiastical element predominant. Mr. R. Brandon shows a very striking series of drawings, which have evidently cost him an immense amount of work. His design is, for the most part, made up of choice bits culled from a hundred ancient buildings, and fitted together with great ingenuity. It is a strong exaggeration of English cathedral architecture. The central hall, which the designer recommends as a perfect Walhalla of defunct celebrities, is a direct plagiarism upon Westminster Abbey—apse and all. There is a good deal of beautiful detail, which would be handsome enough if carried out; but the whole thing is quite unfitted for the purpose intended. We particularly dislike all the costly and somewhat vulgar tabernacle work below the windows of the hall aisles. Viewed from the outside, the design presents an inordinate quantity of spires, none of which are in themselves to be admired, except an elegant *flèche* in the centre of the hall roof. How any one can have thought them appropriate for a Palace of Justice we cannot imagine. Besides these there are two giant towers at the west end: these are among the worst-composed parts of the whole design. The parapet and division of the tower by means of vast rods passing through the stringcourses, and ending in wretched little pinnacles, strike one as inartistic to the lowest degree. In the matter of composition and correctness of fenestration, however, this design contrasts favourably with its opposite neighbour, Mr. Street's. We do not like the rounding off of the corners, which, as an attempt at effect, is far from successful. It is not to designs such as this, so entirely wanting in everything like originality, however much ability of a kind they may display, that we are to look for any progress in Gothic art. They leave us just where we were, if, perhaps, they do not retard advance by their effect upon the public, who cannot fail to see that, if such accurate copies of what was produced in mediæval times is what we mean by Gothic revival, such adaptation is quite unfitted to our age and wants.

Mr. Street is much more successful in his design for the Law Courts than he was in that for the National Gallery. In his present drawings he clearly aims at originality; but though he achieves a considerable amount of picturesque effect, few parts of his work seem to us to amount to fine art. His mode of getting effect is indeed frequently objec-

tionable. His fenestration is terribly faulty; one story appears to have been designed entirely without reference to what was to be placed above it. Thus we have great windows, of several lights, the tops of which meet the single lights in the story above at entirely different points. This fault of upper stories not ranging with those below them occurs over and over again; as if mediæval architecture was merely a matter of chance, as some have falsely asserted. None of the doorways are stately enough for so large and important a block of buildings. The composition of these and their gables strikes us as peculiarly unsatisfactory. Thus we have certain two-light windows of one pattern squeezed in, as it were, wherever room can be made for them; as, for instance, at equal distances on either side of the great central entrance to the Strand, and, again, up the Record tower. The piercing of the gable itself by numerous thin lancets, and its two dwarf windows below, is very extraordinary and weak.

We protest against the numerous fillings up of arches, and irregular insertions of windows and doors, such as occur on either side of the public exit and entrance to the central hall. Such things no doubt accidentally occur in ancient buildings, built at all sorts of dates, when change of circumstances caused change of design: such treatment in a building to be erected at one time for purposes well known before the design was begun, looks like inability to grasp a subject like the Law Courts as a whole. Nor is the plan any better of trying to get variety by a blank constructional arcade, filled in, where plain ashlar would have been quite as strong. This is not true art. "Look what an effect," some one is reported to have said, "he can produce with three lines!" That is all very well for drawing, but when put into stone the effect is nowhere. We cannot admire the canopied lancets, which are repeated *ad infinitum*. We like them least when the side pinnacles are broken off short at the bottom.

Some of the plainer parts might be said to be in the Villa Gothic style, having windows with square heads with the corners cut off, that might be of any date. Why Mr. Street has so often made square frames, to be filled in afterwards by Gothic windows—sometimes of some importance—having the effect of insertions or after-thoughts, we cannot imagine. The substitution of fancifulness for art is exemplified in the fantastic arrangement of roofs for the proposed Temple Bar.

Though the whole design is to our mind wanting in unity and strength, there are many parts of great beauty; as, for example, the west entrance to the south quadrangle, and, except the arcading to the walls, the great central hall, which the public will be permitted to have a look at through open grilles. Are these an afterthought?

We now turn to those designs over which we imagine the real contest will take place. There is great power of one sort or another in each, though there is, in one at least, much to disappoint.

After the entire lack of originality which is exhibited in Mr. Brandon's design, and the quasi-monasticism and confused composition of Mr. Street, it is quite refreshing to turn to the exquisite and pure art of Mr. Burges' charming drawings. We have no slovenly half-thought-out work here; no attempt at effect by quaint notching or irregular arrangement; none of the patchwork and piecing—too

often ill matching—which we have felt bound to reprobate in other works. The architect, both in design and plan, has shown a thorough mastery over his subject. There is no design in the whole building so perfectly congruous in all its parts, that so surely proclaims that it is the work of a master mind, an original work of an accomplished artist, who had so thoroughly learned the style he was working in as to make it truly express his own thoughts and intentions.

The irregularity of the site on the Strand side has been a sore crux to most of the architects; so much so, that, as we have seen, some have emended it by sacrificing a considerable amount of space. Mr. Burges, knowing that his site was certainly none too large, like a true mediæval artist, has accommodated his building exactly to it; and the result is a great increase of beauty. The immense strength of the design has been felt by all the best critics, though some have attempted to counteract its force by a charge of mediævalism. The *Times* correspondent—who, by-the-bye, seems to have formed his opinion entirely on the big, showy pictures which some of the architects exhibit—allows the superior simplicity of the plan, but doubts whether a castellated style is fitted for this age and city.

The writer in the *Athenæum*, though using terms of eulogy of a kind which could not be used with truth of any other design, diminishes the effect of this well-deserved and happily-expressed praise by calling the style military. In fact, Mr. Burges has, whether wisely or not, introduced as a handsome finish to his towers a system of machicolation, and so those who fear his success, or who know nothing about the matter, affirm that his design is like a castellated fortress. There was never more absurd criticism passed upon a building. Supposing that every tower was taken out of this most noble design, though we should be very sorry for the loss, it would still stand pre-eminent among the whole series for artistic feeling and power. It is not a little curious that most of the principal architects have, to a certain extent, introduced some sort of machicolation, or what is equivalent, corbelling having almost exactly the same effect. In their designs the thing is less observable, because Mr. Burges only gives a bird's-eye view where, naturally, the upper part of the building first strikes the eye and produces a false impression upon the ordinary observer's mind. In actual effect the machicolation complained of would not be nearly so conspicuous as it appears in the bird's-eye view; it would, in fact, have pretty nearly the same effect as the corbelling so common in early towers. That no military feeling was intended by this feature, but only an architectural effect is shown plainly enough in the elevations, for in one tower the crenellations are used as canopies to sculpture and such an adaptation of a feature whose proper use is no longer possible, is surely just as legitimate as the many relics of wooden construction everywhere repeated by the lovely Greek architects long after the only material used was marble. At any rate, the judges would be simply mad if they allowed a feature of so little consequence as this, which could be so easily altered, forming no intrinsic part of the design, to blind their eyes to art of such a very high order as we have in these drawings.

There are so many excellencies of all kinds in them, and so very

few faults, that one scarcely knows where to begin in criticizing them. Perhaps the point that first strikes the art-lover and which contrasts most favourably and strongly with all the other designs, without one exception, is the high quality and beautiful arrangement of the sculpture. In this most important matter—the most important as far as fine art is concerned, it stands actually alone. Not that there is any lack of sculpture in others: there is enough and to spare. Mr. Brandon, Mr. Scott, and Mr. Seddon, have it in abundance, but used so as to be very far from an advantage. In this design alone does it form an integral part of the architecture, having a distinct reference to the building and the purposes to which it is to be devoted. In almost all others it is treated as an adventitious ornament, something to be stuck on if enough money is to be had.

It would take larger space than we can spare to go into all the beautiful points which abound throughout this noble design; among the most successful, and which can readily be compared with the same features as designed by others are the two charming bars, over the Strand and Carey Street. Both are excellent, owing their effect to great simplicity of outline and beautiful sculpture, and a total absence of rubbish or tawdriness, such as smart iron ridges and that sort of thing, with which we get so nauseated.

Nothing can surpass the noble entrance into the Strand, with its fine flanking towers. There is no composition in the whole collection to surpass this—few to come near it. The entrance on the west end of the Strand front is also capitally designed, but not so well as this.

Another beautiful feature is the clerestory of the Courts, which appears above the roof of the outer shell and the arcade which joins it on the east and west sides. The drawing, No. 14, which gives some exquisite details and sections, giving some idea also how Mr. Burges would propose to decorate the different rooms, makes one wish that he had found time to give more perspective views. As far as the general public are concerned, there is no doubt that he suffers much from this fact. His one large bird's-eye view is misunderstood, and there is little to rectify the misunderstanding, for those who cannot fully understand the plane elevations. The view of the Judges' hall and the interior of a court are both quite as good as the exterior work. The plan of decoration is very satisfactory.

It is not, however, in architectural perfection and unity alone that Mr. Burges has shown his complete grasp of the subject; his plan also is all his own. He has rejected the central hall plan and entirely separated the general public from those who have real business in the courts; different from all others too he has given the centre to the judges and their offices, so as to give them as much quiet and as little inconvenience as possible. There may be points capable of improvement, as, for instance, certain facilities for communication not specially mentioned in the instructions, but which Mr. Waterhouse's better information has enabled him to make. Still, if we may venture to give an opinion upon so complicated a question, the plan seems to be simple and intelligible, and likely, with such modifications as are certain to be required in any design that may be chosen to serve admirably all the purposes for which it is required. Looking at the matter from

an art point of view, we feel sure that no other design, if carried out, would exercise so much influence for good upon the art of the country, especially of the Metropolis, as this.

Mr. Scott's plan and design are evidently the productions of enormous labour and thought; but we hardly think the architectural part so successful as some of his other works. There is much indeed that is excellent, but the power is not equal. The great ambulatory opening into the great domed central hall is a magnificent feature. We do not, however, like the semi-classical detail of which there is so much. The alternative design for a central hall with its flat panelled pilasters is an Italian design with Gothic details. We cannot look upon such admixture of styles as real progress. The Carey Street corridor is quite classical, with a spice of Indian construction. Many points which we cannot admire are, no doubt, caused by want of time for thoroughly thinking out the design, and would be corrected before execution. We cannot believe that the central entrance, with its weak towers with iron open-work spirelets, apropos of nothing, will be erected as it is represented in the drawings, should Mr. Scott be the successful competitor. The Record towers too seem to us very poor and bald compositions, and certainly not improved by the row of dolls stuck up on posts all round the parapet. In fact, we doubt if any of the single figure sculpture in this design will be at all an ornament to the building. If we are to have Lord Chancellors and other celebrities standing on brackets, the brackets must be more substantial than those represented. Some of the figures look as if they were in the most uncomfortable and impossible of positions.

In plan, Mr. Scott has evidently made simplicity and compactness his principal aim. With infinite pains and much success he has arranged the courts at almost equal distance from the centre. By means of his great ambulatory he gives great facility for the official and professional persons to communicate with those of the public personally interested in the court business; the lawyers, &c., having their own special corridors. The general public are kept out of the court floor, which is devoted exclusively to business, and are only admitted by means of a lower ambulatory and a series of staircases into galleries set apart for their especial use. The judges seem treated less kindly than in some other designs. One critic finds fault with Mr. Scott for saying that he had not systematically designed his elevation till his plans were arranged, which he interpreted into an opinion, on Mr. Scott's part, that design consisted in merely overlaying of practical contrivances, or, in other words, that composition was a mere after-thought, and not of the essence of architecture. We hardly think this view of the case borne out by facts, certainly not by Mr. Scott's published sentiments. We believe that all he meant was that he had not, as some prophesied would be the case with the architects, neglected the arrangement for the sake of the exterior. We shall feel far more certain of gaining such a building as this age ought to expect from Mr. Scott than from his formidable rival, Mr. Waterhouse. We do not think that, as far as art is concerned, this gentleman's designs are nearly as good as what he carried out at Manchester. Before entering into their merits and demerits, we warn the public against being

led away by the singularly beautiful water-colour drawings which illustrate them. This is not a question of who can paint best. We hardly see how these really fine works of art come within the printed regulations, which enjoin that "sepia, Indian ink, or pen and ink only is to be used for perspective drawings." In the matter of communication these plans are, for the most part, well arranged. There are, however, points which seem to us considerably to diminish their merits.

Mr. Waterhouse has given us an exaggerated central hall or covered street, which we particularly dislike on all accounts: from it the corridors receive their light. The corridor for the judges is a mere covered balcony, with just room to pass. There also appears to be want of ventilation to a serious degree. We cannot conceive how, for many days in the year in this uncertain climate, the huge glass-covered roof can fail to be a terrible nuisance. The confusion caused by storms, hail and rain, would frequently, we should imagine, cause serious interference with the business of the Courts, but without this glass-covered street these plans appear to be impossible. Architecturally the designs are poor enough. It is all very well calling the style a developement; it appears to us to be far from a healthy one. The detail is especially faulty, and the composition feeble and inartistic. Nothing can well be worse than the wedge-shaped towers in the centre of the Strand front. None of the tower-roofs are good. There is, in fact, little real feeling for the style in which the palace is said to be designed. If it be determined that a central hall is the right thing and that a glass-covered one is not insuperably objectionable, no doubt Mr. Waterhouse's plan has great merits, and shows an intimate acquaintance with legal details beyond the reach of others; notwithstanding this, we should be happier to see the work carried out by an architect of greater art power, and knowledge, and more imbued with the feeling of the art of the middle ages. The plan, no doubt, in such a matter as this is an immense point, but everything should not be sacrificed to it. We must look to this immense edifice as a future art teacher, for good or evil, of generations of Englishmen.

THE STATUES AT FONTEVRAULT.

[WE quote the following paper by M. de Caumont from the last number of the *Bulletin Monumental*. We hear, on going to press, that the Queen has declined to receive the Fontevrault statues, in consequence of the unwillingness of the local authorities to give them up. We should not regret this decision, if we could feel any confidence that these interesting monuments would be well cared for at Fontevrault.—ED.]

Towards the end of 1866 a rumour prevailed that the French administration were willing to give to England the Statues of the Plantagenet kings, well known to artists and travellers, in the great church of Fontevrault in the department of Maine-et-Loire. England had asked for these statues during the preceding Government; but, as they belonged to France quite as much as the church of Fontevrault which contains them, our neighbours' wishes

were not granted, and the French Archæological Society of the time distinguished itself by the vigour of its protestations.

It seems that the charge has now been returned to, and that the English having won *free trade* are now hoping to gain *free spoliation*.

We were all along so convinced of the uselessness of the solicitations from England, that at first we paid little heed to this rumour; but soon it assumed such consistency that I thought it my duty to offer a new protest in the name of the French Archæological Society. I then wrote to M. Godard-Faultrier, the French Society's inspector at Angers, to warn him of the danger. This gentleman answered me, that when the rumour was spread in the month of October, he had addressed the following letter to the Minister of Public Instruction:—

“Monsieur le Ministre,

“The ancient Abbey of Fontevault possesses four statues, representing: 1st. Henry II. Earl of Anjou and King of England, who died in 1189; 2ndly. Eleanor of Guienne, his wife, dead in 1204; 3rdly. Richard Cœur de Lion, dead in 1199; 4thly. Isabella of Angoulême, wife of John Lacklands, dead in 1218, all buried at Fontevault. The statues of the kings are of the end of the twelfth century, and those of the queens of the beginning of the thirteenth. These effigies are of stone, with the exception of that of Isabella, which is of wood.

“They have been drawn at various times, and notably by Montfaucon, Stothard, and Didron. They were repaired and repainted about eighteen years since. The Angevins esteem them a most precious possession, and it would be a real grief to them were the statues carried away. Long since they were threatened with this spoliation—at the beginning of 1817 indeed the English Government asked for the statues; but, after the just remonstrances of Bodin and of the Baron of Wismes, then prefect of Maine-et-Loire, Messrs. Lainé and Decases, the ministers of Louis XVIII. refused to give them up. The English were persevering, and returned to the charge in 1819, but very happily with no greater success. Under Louis Philippe a rumour was spread that our Government had at last acquiesced in their demand; it was not so, but it ought to be added, that towards the end of January, 1846, the statues were carried off from Fontevault and taken to Paris to be placed in one of our National museums. This spoliation produced some sensation in Anjou, and was followed by numerous reclamations from learned societies, from the “conseil general,” and even from the “deputations” of Maine-et-Loire; the French Society on its side protested. The affair made an unexpected impression and came under the notice of the Chamber of Peers, in a sitting of July 26, 1847. But notwithstanding all these efforts, the effigies were not returned to Fontevault, and things remained as they were till the revolution of 1848. Nevertheless, the Angevins were not discouraged: they again insisted on their rights; Louis Napoleon was then President; his Government acceded to their wishes, and the statues of our Plantagenets were replaced at Fontevault in September, 1849.

“You no doubt already understand, M. le Ministre, why I venture to address this preamble to you, in the name of our learned and Archæological Societies; it is because a new rumour has arisen that these statues are definitively to be taken away from us and given to England; several newspapers have announced this as a thing decided upon. We believe it with difficulty, my colleagues and I being persuaded that the Government, so anxious as it is for the preservation of our historic monuments, will not consent to dispossess Anjou of the statues which constitute our chief archæological treasures; we have as guarantee for this persuasion the restitution of 1849. The Emperor will surely not go counter to his own act as President? And you, M. le Ministre, you will surely be of this way of thinking, you who know so well how to aid the efforts of all learned societies.”

Alas! the hope of M. Godard was a reasonable one, but I was warned in January that the statues would be given up to England; it was this which had made me resolve on my letter to the Minister of the Interior. In this letter, of which I have kept a copy, I expressed how much to be regretted it would be should the effigies at Fontevrault be carried away, how important they were both historically and artistically; I said that nothing could be more easy than to give casts of them to England, but that the originals ought to be carefully kept; I added finally, that if in spite of all these remonstrances, we were to lose the Fontevrault originals, that then I would, *in that case*, ask that a certain number of casts should be made for the museums of Angers, for Fontevrault, for Rouen, for Caen, and for some other towns. The minister, without answering my chief question, wrote thus to me on the 27th of January:

“With reference to the request which you address to me to have casts made of the monumental statues of the kings of England, dukes of Normandy, before their transportation to England, I regret not to be able to give effect to your wishes. The question does not belong to the department of the Minister of the Interior; but I have communicated your request to my colleague, the Minister of the Household of the Emperor and of Fine Arts, bespeaking for it his courteous attention.

(Signed,)

“LAVALETTE.”

This answer was far from reassuring, seeing that it eluded the principal question. I immediately transmitted it to M. Godard-Faultrier.

On the 8th of February, 1867, the Society of Agriculture and of Arts of Angers again occupied itself with this subject, and listened to a very precise note made by M. Godard-Faultrier; it then renewed its protest against the carrying off of these statues at the very moment at which the journals announced that the spoliation was to be actually perpetrated. Will these repeated protestations gain the cause? We desire it most ardently, and this is the note which comes to us from Angers at this very moment:

On the 8th of February, an “agent des domaines” travelled to Fontevrault to place the statues officially in the hands of a delegate of the Minister of State. This transfer was not, however, effected, on account of the absence of the last-named personage. In consequence the Mayor of Saumur hastened to write directly to the Emperor, in the hope of obtaining permission from his Majesty that Anjou shall not be dispossessed of these precious monuments.

From all this a sensation has been produced in the country which the Government cannot fail to observe with attention, all the more that according to the opinion of some eminent lawyers, a law would be necessary to authorize the gift to England of our statues.

DE CAUMONT.

NOTICES AND ANSWERS TO CORRESPONDENTS.

THE REBUILDING OF THE NAVE OF S. MARY'S, NEW SHOREHAM.

To the Editor of the Ecclesiologist.

March 26, 1867.

MY DEAR SIR,—You were good enough to insert our report on the proposed works for this church. In the preface it is stated that the “late Mr. Carpenter prepared plans for rebuilding the nave, but under the influence of the somewhat destructive spirit which characterized the early ecclesiological epoch, he proposed a Third-Pointed structure.”

I am glad to inform you that this was not the case. The fact is, we are hoping to carry out Mr. Carpenter's designs, which were prepared

in the most "conservative" spirit possible, and which show that the nave was intended to be rebuilt after the model of the existing bays of the Norman building.

I remain, dear sir, yours truly,
WILLIAM SLATER.

STONE ROOFS.

To the Editor of the Ecclesiologist.

SIR,—To the examples mentioned in your last number, p. 6, may be added the following porches, in which the roof consists of simple stone slabs supported by one or more arched ribs of stone;—Old Seaham, Monk Wearmouth, Boldon, and Staindrop, in Durham; S. Andrew's, Newcastle-on-Tyne; Arundel, Sussex; Crofton, Yorkshire; Epworth, Lincolnshire.

Yours, &c.
J. T. F.

Mr. Wyatt Papworth has edited a new (a fourth) edition of that well-known new and valuable work, "Gwilt's Encyclopædia of Architecture," (Longmans and Co.) It is satisfactory that so valuable a repertory of facts should meet so steady a sale. We observe that the preliminary chapter has been rewritten, so far as concerns the history of English Architecture. Upon the whole, in face of Mr. Fergusson's admirable "History of Architecture," we should have thought that it would have been better to omit this portion altogether, and to confine the reissue to the practical and scientific details. Mr. Wyatt Papworth seems to have fulfilled his task with judgment and ability.

The Pastoral Staff to be given to the Bishop of Dunedin from his colleagues of the Committee of the Ecclesiological Society, is nearly finished, by Mr. Barkentin, from the designs of Mr. Burges; it is a most beautiful and successful work of art.

The projected restoration of the Lady Chapel of Romsey Abbey, in memory of Lord Palmerston, has been abandoned; but Messrs. Clayton and Bell will fill the great west window of that church with memorial glass.

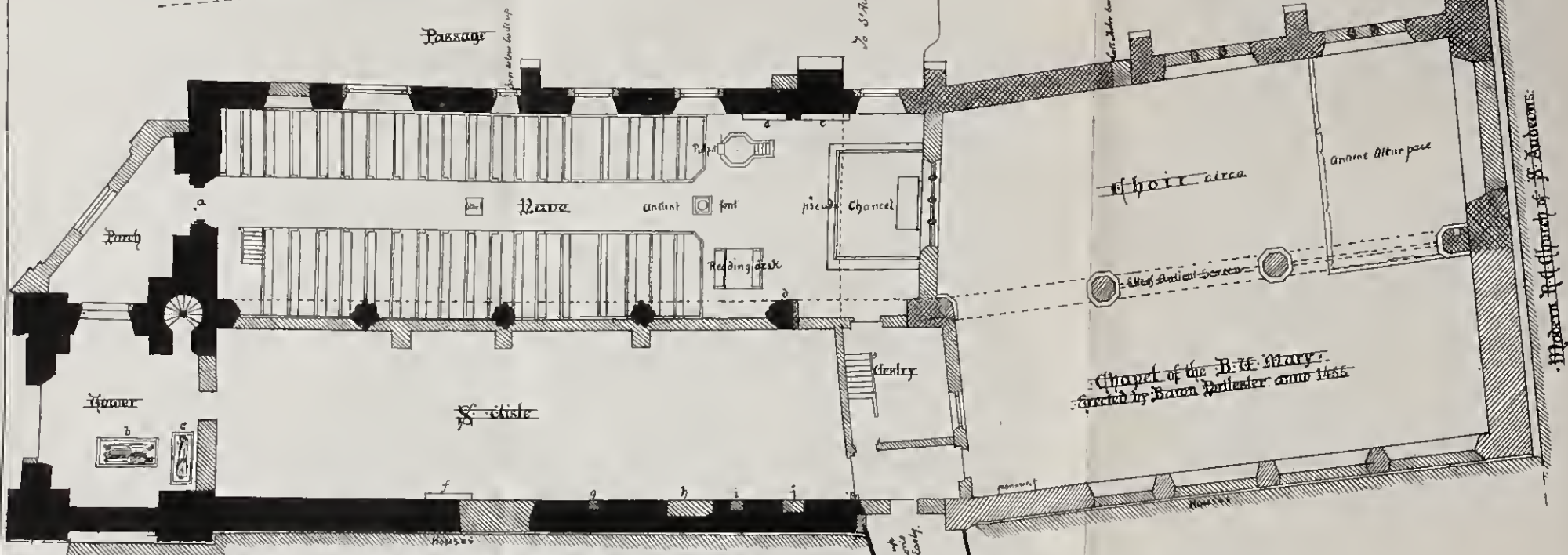
Mr. C. Pasley is preparing for publication an illustrated volume, entitled, "Notes Historical, Architectural, and Antiquarian, on the Old Crosses of Gloucestershire."

The Rev. John B. Pratt, of S. James's, Cruden, Aberdeenshire, has edited a copy of the "Scotch Communion Office," reprinted from the attested text of 1792. We wish that this edition were obtainable by the general public, instead of being confined to private circulation. We quote, with full approval, the following remarks of the learned Editor:—

"The Scottish Office, as framed on the primitive models of the S. James's and Clementine liturgies, forms a connecting link between the Church in her infancy and the Church of the present day. It also affords ground favourable to the negotiation for the reunion of the British and Eastern Churches; and, in the case of the Scandinavians, who are said to be desirous of a more primitive liturgy than that which they now possess, it would aid them in the attainment of that object. It also constitutes a close bond of union between the Churches of Britain and the United States, so that like the old Gothic architecture it, as it were, contributes to the union of the Church at all times and in all places."

Burial ground and Remains of the City Wall.

Yard of the S. Andrews National Schools.



**PLAN OF THE ANCIENT CHURCH OF ST. ANDREW
IN THE CORNMARKEE, DUBLIN.**

- indicates early work 1190 to 1250
- ▨ intermediate work circa 13
- ▧ Baron Finlaster's addition anno 1445
- ▩ Modern Additions

10 3 0 10 20 30 40 50
Scale of Feet.

EXPLANATION

- a Doorway circa 1190 (shafts in jambs gone)
- b Effigy tomb of Roland Fitzgustace Baron of Rathlister and his lady (formerly in the Lady Chapel)
- c Effigy of Archbishop
- d Copper tablets
- e Elizabethan monuments (inscriptions defaced)
- f Do. do
- g Probable Stoup?
- h Sedilia or Priest's doorway?
- i Piscina?
- j Humby?

Passage from High Court to S. of 40. Cont.
Passage from High Court to S. of 40. Cont.
Passage from High Court to S. of 40. Cont.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CLXXX.—JUNE, 1867.

(NEW SERIES, NO. CXLIV.)

S. AUDOEN'S CHURCH, CORN MARKET, DUBLIN.

A Paper read before the Royal Institute of the Architects of Ireland.

By THOMAS DREW, Fellow.

THAT the church of S. Audoen, in the Corn Market, is so little known or cared for by archæologists—and more especially by architects—is perhaps scarcely so strange as its being found there at all in any state of preservation, however mutilated. Looking down the long list of Mediæval churches which have disappeared from the city of Dublin, leaving scarce a trace behind the vicissitude of life and death which the history of these fabrics is, one is at a loss to divine how S. Audoen's, a parish church perhaps inferior in beauty and importance to many of its contemporaries, has survived them. The suppression of the monastic bodies, and the alienation of their property to secular uses, is a plausible reason why we should find no traces, with one trifling exception, of the abbey churches of S. Mary on the north side of the river, of S. Mary-le-Hogges, of S. Mary-le-Dam, of All Hallows, of S. Thomas the Martyr, and Priory at Kilmainham, of S. Francis, of the Holy Trinity, of S. Westeschan, or the Friars Penitent, of the White Friars, and others; but of the more well-known ancient parochial churches—SS. Catherine, Peter, Andrew, Werburgh, Audoen, Nicholas Without, Nicholas Within, Peter, Michael, John, Kevin, Michan, Paul, Bridget, Stephen, and others, with the cathedrals—how wholly, with few exceptions, are the very traces of them obliterated. The cathedrals possess, and can still present to us, relics of their bygone beauty, in a condition so wantonly and almost wickedly mutilated as we all know to our sorrow. S. Bride's and S. Werburgh's, perhaps, retain some of the masonry of their ancient walls; but of all the goodly array of city churches which the piety of old times raised once and again on these ancient sites, and impiety and sacrilege as assiduously laboured to burn, pillage, and destroy throughout every age of Irish history,

but one remains in such a condition as to tell us in any measure of fulness the tale of its former greatness; the history, alas, of departed glories, less written on its melancholy walls, than that of the indignities it has endured. The exceptional position of the church of S. Audoen and its daily decaying state have been the motives which, I believe, induced the Council of this Institute to turn the attention of members to it, by offering the Fitzgerald medal for a set of carefully measured drawings of the building in its present state. That their proposition was not more enthusiastically responded to, no one can regret more than myself, feeling, as I do, that in such a field of labour as this the more labourers there are in search of hidden treasures the better—for “in the multitude of counsellors there is safety”—and still more that S. Audoen's was worthy of this greater meed of interest. While I here tender my sincere thanks for the honour done me by the Council of the Royal Institute in their award of this medal, which will be to me a grateful memorial of a labour of love, I cannot but feel that had the call of the Council been more generally responded to, this prize would in all probability have fallen to other drawings prepared by some more worthy brother blessed with greater leisure to bestow on their beautification; but in one respect—conscientious accuracy—I have at least done my best that they should not be surpassed.

Who was S. Audoen?—not S. Audeon, as the name is vulgarly and erroneously written, (and on those drawings, as I have lately ascertained,) and wherefore should churches be dedicated to his memory? Few will, perhaps, recognise the name as synonymous with that associated with one of the noblest churches in Christendom—S. Ouen, of Rouen. Audoen, or Audoenus, as the name was written in Latin form, was, we are told by Gilbert, an individual who flourished in the seventh century, sometimes called by name *Dado*, of noble birth, and blessed by the missionary, S. Columbanus, in grateful recognition of hospitable entertainment of the saint by Audoen's father, Autaire. Audoen became eminent for his piety, was chancellor to Dagobert, and finally elected Bishop of Rouen, anno 640, in which city, if I recollect rightly, some authentic relics of the departed bishop are extant. If I am wrong in this, I must plead as my excuse that in visiting the church of S. Ouen, at Rouen, I failed to recognise the patron saint as in any way connected with my old acquaintance of the Corn Market, in Dublin, and was, perhaps, wanting in interest as to the matter of identity. Audoenus, if revered in his life, was not forgotten in his death. Thrice honoured indeed would be the bishop of any time who would have such a mausoleum as the church of S. Ouen, at Rouen.

Some doubt may exist whether or not any church existed here antecedent to the English Invasion. I am disposed to think, although differing from Petrie's opinion, that it owes its foundation, as well as its name, to exclusively Anglo-Norman sources. The most unquestionably ancient remains, those of the west doorway, have no character which would justify one in affirming that they dated from an earlier period than 1169. Possibly it is to its exclusive Anglo-Norman

patronage and prestige that S. Audoen's owed its subsequent prosperity. Its very exceptional existence is in itself a sign of extraordinary vitality, and the tombs and monuments of great and powerful families, and rich Dublin traders, and thriving citizens, testify still to its once character of what we call a "popular church."

Here it may be advisable to direct attention to the drawings, as they will be found to illustrate the history of the church. It will be observed that the church in its complete state exhibited a type of plan not very common; that of a double-aisled church, eight bays in length, without distinctive chancel, and the side aisle nearly equal in width to the nave; a tower of a very common Irish type terminates the west end of the southern aisle. The plan presents many of those eccentricities common among ancient churches: the nave is 22 ft. 6 in. wide at the west end, but 21 ft. 6 in. at the termination of the fifth bay eastward, and again, 22 ft. 10 in. wide at its eastern end. The last three bays east, it will be observed, have a considerable inclination to the north, a vagary in building, as you are aware, not uncommon, and having a precedent in the neighbouring cathedral of Christ Church. Most of you of course are familiar with the theories by which it has been sought to account for this certainly unbeautiful feature. The mystical allusion to the inclination of our Lord's Head on the cross; a change in the dedication of the last built part of the church, and the inclination to the point where the sun rose on the new saint's day, are two theories which have their admirers; "bungling builders" is a solution of the question which less reverent minds adhere to.

My theory is that the four westernmost bays constituted the earlier church, by the east end of which led an established thoroughfare from the High Street to S. Audoen's Watergate (still existing.) I know that the details of the arcade have been pronounced of the fifteenth century, and they are quite indifferent enough to have been so, but I still can see nothing to shake my belief in their early thirteenth century character. A natural solution for the shallow scratchy character of the mouldings would be that the first experience of Irish limestone rather bothered the Anglo-Norman builders. Any one who has witnessed the first essays of an English carver on Irish limestone will see something not unlike them. A reference to the remains of the bases, which are doubtless beneath the present floor, would, I have little doubt, settle the question which the reedy capital and arch mouldings leave open to discussion.

In general proportions the arcade is pleasing, and has nothing of a Perpendicular air about it. I believe that the next portion of the church undertaken was the choir, at what exact period I am unable to say, as I find no record of it, and the traceries of the windows, the only salient features remaining, are of that plain "basketwork" intersecting character, without cusps, which baffles—like some unintelligent-looking people—a guess at their age. Henry VI. granted—Gilbert's History says—letters patent authorising the erection of a chantry in the church of S. Audoen to the praise of God, the Virgin Mary, and S. Anne, and a fraternity to be called the Guild of S. Anne. Divine service was to be daily said for the welfare of the justiciary and founders, for the

brethren and sisters of the guild, and for the souls of their ancestors and successors. It is possible that this was the occasion of the erection of the choir, although but little antecedent to the erection of the chapel of the Blessed Virgin Mary. The house of the guild of S. Anne existed—I learn from the prebendary of S. Audoen's—in the churchyard at a very recent period.

In this extension the passage to S. Audoen's Gate was arched over (the ground falls rapidly to the north,) a fact which I only surmised during my visits to the church, but have since ascertained it to be a fact, from a law-suit concerning the right of way having occurred in the seventeenth century between Mr. Prebendary Boswell and a Mr. Cusack, in which the priest triumphed over the layman, and made him open the old passage. The drawings show this passage with steps from High Street, as I presume it to have existed.

The last built section of the church, the chapel of the Blessed Virgin Mary, was built by a noted historical character, of whom I have time to say but little—Sir Roland Fitz-Eustace, Baron Portlester, who was Lord Deputy under the lieutenancy of poor “Malmsey” Clarence, and afterwards high treasurer of the kingdom for thirty-eight years. He finally came rather down in the world, lost his treasurership, and was buried in the abbey church of Kildare, which he had also built; where monuments to himself and his wife, similar to those in S. Audoen's, still, I believe, exist. The recumbent effigies of Lord Portlester and his wife, now under the tower, are most interesting relics in good preservation; the inscription round the margin runs as follows, in fifteenth century characters:

Orate pro anima Rolandi Fitz-Eustace de Portlester, qui hunc locum sive capellam dedit in honorem Beate Virginis, etiam pro anima Margaritæ uxoris suæ et pro animabus omnium fidelium defunctorum.

There is a portion also of an individual in another corner of the tower, said to be an archbishop, whose name, as the reporters say of a remonstrating shareholder at a meeting of a public company, “we failed to learn.” The font is of peculiar interest. It is a very uncommon and beautiful specimen of an early font. It was found in the vaults during alterations in 1848, and was unfortunately broken during removal. It has been skilfully put together, and it is in excellent preservation.

The tower is recorded to have been blown down in 1668, and rebuilt 1670. It is more than probable that the destruction was only partial, and that it was pretty faithfully rebuilt on the ancient model. It had formerly a high pyramidal roof, from which a certain Prebendary Cobbe removed the cross—there is no accounting for tastes—and substituted a boar's head with a crown. A Mr. Henry Baker, R.H.A., rebuilt the battlements in the present garden-wall style of embrasures, took away the roof and stuck up the present cast-iron pinnacles in 1820. The belfry has a fine peal of bells, four in number. One old friend, since gone to the melting-pot, was still hanging there some two years since, and bore an inscription in fourteenth-century characters as well as I could decipher as follows:—

I. H. O. Sempre : Sancte : Trinitatis : et : Omnium : Sanctorum.

I am very doubtful of my correct deciphering of the first part of the legend, and should be glad to be set right by some better antiquary, if it does not stand for—

In honorem omnipotentis, sempiternæ, &c.

This bell was re-cast, being cracked, a year since. The rood-loft was ordered to be taken down in 1639. It probably stood between the earlier church and the chantry of S. Anne, as the choir may be presumed by us to have been. The Guild of S. Anne finally swallowed up the funds of the church wholly, and it fell into great decay, although still the church of the wealthiest citizens of Dublin, and their resting place when dead. It underwent divers and sundry "reparations," more or less disastrous, one of the last and most fatal of which was in 1820, when the south aisle and a portion of the chancel was very wantonly unroofed, and suffered to go to decay, and many interesting monuments left to the destruction of the elements, and some brasses of value, it is said, to be stolen. Again, in 1848, it underwent further manipulation, when it is stated—I do not know whether correctly—that a still further portion of the chancel was unroofed by the Ecclesiastical Commissioners. Some relics of interest, in addition to the font, were found, I am told, at this time. Some fine Elizabethan monuments, bearing yet, under layers of whitewash, their original colouring, are to be found on the walls—the inscriptions defaced.

There is yet more than what I have mentioned to excite alike the interest and regret of the architect and archæologist. However rude in its details, S. Audoen's was sufficiently noble a church to have deserved a better fate than to have had three fourths of the fabric almost wantonly consigned to ruin, and deserves yet, if only for the preservation of memorials of many historic dead, a tardy re-edification at the hands of their descendants and us.

I have been more than rewarded for the labour bestowed on this subject, by the pleasure afforded by the pursuit itself, by the substantial and pleasing recognition which the Institute has been good enough to bestow on it, and not less by your kind reception of this paper to-night; but if this notice of poor, ill-used, neglected S. Audoen's by the Institute would have the effect of exciting any substantial sympathy and compassion for it out of doors, I should feel that ten times such labour of love would not have been bestowed in vain.

THE PROPER POSITION OF THE PASTORAL STAFF IN AN EPISCOPAL EFFIGY.

TRANSLATION.

To the Editor of the Ecclesiologist.

DEAR SIR,—In the hope that you have not yet pronounced the "sat prata biberunt," I beg leave to make some remarks in reply to the article of Dr. Rock in the February number of the *Ecclesiologist*,

which I have but lately seen. I will endeavour to be as brief as possible, especially as the tone of the discussion threatens to become somewhat wearisome.

Dr. Rock now makes quite a new assertion, namely, that William of Wykeham is represented on the Winchester cross as *in episcopal function*. Whether this is the case or not I am not able to judge, never having seen the monument, or any representation of it. The question was addressed to me from London, In which hand the statue of a bishop who holds at once a staff and a book, or the model of a church, should carry the staff? Setting out from the view that to carry the model of a church does not appertain to the functions of a bishop in Divine worship, I believed that the question before me was an artistic one; and I answered it to the effect that it was at any rate *allowable* to let such an episcopal statue have the staff in the right hand. The view I then took has since become to me a firm conviction. I most readily acknowledged the superiority of Dr. Rock, in regard to all specifically liturgical questions, immediately after the first attack which, without any provocation on my part, he made upon me; and I did not need, for this purpose, any further expenditure of learning and quotations on his part, the less so, indeed, as I had said quite expressly that I had in view the idea of a bishop *not* engaged in ecclesiastical functions. I impatiently awaited, in return, from Dr. Rock, a satisfactory explanation of the indisputable fact, that during the whole of the middle ages there occur so many representations of bishops holding the staff in the right hand, and not a few among them that originated from the bishops themselves, or at least were executed under their inspection. More and more of such representations are continually coming to my knowledge, and on the 14th of February I sent an additional list of them to Mr. Scott, to be published, if he should think fit. In the hope that Mr. Scott will do this, I venture also to ask him to explain whether it was really his office and his purpose to represent Bishop William of Wykeham as conceived to be occupied in a function of Divine worship. Within these few days I have seen two other seals of bishops of Naumburg, belonging to the twelfth century, on which the bishop holds his staff in his right hand, and the Book of Life in his left. These seals are represented in the treatise by Lepsius, *Sphragistische Aphorismen*, No. II., published by Plötz of Halle, 1843. Dr. Rock himself seems to regard his earlier attempts to account for these facts, of such frequent occurrence, as demolished; he now refers to the complaints of some ritualists belonging to the so-called Renaissance and Rococo periods about departures from ecclesiastical tradition: but they are of little weight with regard to the time between the commencements of the twelfth and sixteenth centuries, especially as the above-mentioned ritualists do not at all touch upon the question here in dispute. For my part, I can only give repeated utterance to the view, that no reproach can light upon the person who follows the example of so great a number of mediæval artists, and is in the position to allege such weighty authorities as those which I have named; and when an Arthur Martin¹ considers

¹ It is quite incomprehensible to me, if Dr. Rock (p. 47) believes that he can set me right by informing me that on the title-page of the *Mélanges d'Archéologie*,

the question as an open one, ruled by no prescription, a practical architect or sculptor is certainly entitled to act accordingly. I delayed to point out, by making public the correspondence I have carried on about the matter in question, that persons well acquainted with German art and antiquities, whom I have consulted, share my view; and I will now only mention a person, doubtless known in England as well as on the Continent for his profound investigations into the art of the middle ages—Mr. W. H. James Weale, who, in the periodical edited by him, *Le Beffroi*, t. iii. livr. 3, p. 127, pronounces similarly with respect to the opinion opposed by Dr. Rock. A connoisseur of mediæval art, likewise esteemed in England, as I suppose,—M. Joseph Delune, of Ghent,—has taken the same side, having sent me one day not less than six drawings, prepared by himself, of bishops in pontifical attire, from mediæval churches in the city of Rouen, all of which hold the staff in the right hand. There are many particular passages in Dr. Rock's article on which I might have something to remark; but I very much doubt whether punctilious cavilling would be of any special service to your readers, and therefore prefer to seem to have the worst of it, in everything that does not affect the substance of the question in dispute. However, if Dr. Rock should declare himself ready to continue the controversy with me in the *German* language, and thus to relinquish the important formal advantage which he has hitherto had in respect of me, I would endeavour to justify, at least to an impartial critic, those particular words and expressions employed by me in my mother tongue, which Dr. Rock has thought it worth his while to quiz.

There is one other point only respecting which I think myself bound to reply. Dr. Rock has thought good to publish, *in part*, a letter of our archbishop, addressed to a third person. As is shown by the words printed, and especially by his Grace's reference to the *Ceremoniale Episcoporum*, he had in view only the express liturgical prescriptions. My personal observations, extending over a space of twenty years, are not met by that communication, for this reason—that his Grace the Archbishop has not yet passed a whole year here in Cologne. I repeat that I have often seen both the Archbishop of Cologne and other bishops who accompanied him, within and without the cathedral, walk along¹ holding the staff in the *right* hand; but never, of course, when the archbishop gave the benediction during the act of walking. Dr. Rock altogether forgets that I never asserted (or thought of asserting) that a bishop in the act of giving the blessing could be represented with his staff in the right hand. His opinion of the

from which I took the passage which I quoted, not C. Cahier, but the Abbé Barraud, is named in conjunction with A. Martin. The book lies before me, and the following is its title, word for word: "*Mélanges d'Archéologie, d'Histoire et de Littérature, par les auteurs de la Monographie de la Cathédrale de Bourges (Charles Cahier et Arthur Martin.) Vol. IV. Paris, 1856.*" The treatise relating to *Crosses* is subscribed specially by A. Martin.

¹ The expression "walking along" seems to contain something offensive to Dr. Rock. I can assure him that the word I employed, *einherschreiten*, is perfectly accordant with episcopal dignity. [The translator was not at all aware that "walking along" were "odd words." If he could think of any equivalent expression, less objectionable, he would substitute it.]

general pre-eminence of the left hand is certainly all the more strange to me; and in particular it is difficult for me to bring this opinion into harmony with the circumstance that a person taking an oath has to hold up, not his left hand, but his right.

In order to attain the greatest possible certainty with respect to my observations before mentioned, I have within these few days made inquiries of the priest who, for eleven years, was chaplain and secretary to our late archbishop, Johannes von Geissel. He is now the Domcapitular (Canon) Carl Dumont; and to him Dr. Rock also can make direct application, in order to verify my statement. As to the other published sentence of our archbishop's letter, "*In statuis quoque et imaginibus regulariter episcopi exhibentur manu sinistra baculum gestantes*," it rests upon a mistake as to matters of fact, if his Grace is speaking of the statues and paintings in our cathedral; but this point is not quite clear, for Dr. Rock unfortunately finishes the sentence with an "&c." Of the six statues of bishops in our cathedral, Engelbert III., Philipp von Heinsberg, Conrad von Hochstaden, and Friedrich von Saarwerden, hold the staff in the right hand; Wilhelm von Gennep alone bears it in the left. In the painted windows to the south of the principal entrance two bishops are represented kneeling at prayer-desks, and holding the staff with *both* hands.

In hope that a portion at least of the readers of the *Ecclesiologist* will not, in spite of the very demonstrative style of Dr. Rock, think artists bound by his assertions, I again conclude with the maxim, "*In dubiis libertas*."

A. REICHENSPERGER.

Cologne, March 28, 1867.

[The following is a translation of the document referred to in the foregoing letter:—]

Some additions to my letter published in the Ecclesiologist, No. 177.

Perhaps it will interest you to receive some additional notitia concerning the proper position of the pastoral staff in an episcopal effigy.

My friend M. de Bethune, of Ghent, one of the most conscientious investigators of anything relating to the arts of the Middle Ages, has just written to me as follows:—

"The sketches of examples of bishops holding the pastoral staff in the *right* hand, which accompany this letter, are taken from my souvenirs of travel. I might have added others; but it seemed to me that these were enough for your purpose. However, I must add that it is not only at Strasbourg, Bourges, and Rouen, where the said sketches were taken, that one might collect examples of bishops holding the staff in the right hand. Such are to be found in other places, and particularly at Tours, in the painted windows representing the legends of S. Nicolas and S. Denys. But even these examples are superfluous; they are not more convincing than your arguments, several of which are decisive. The pastoral staff is not only an emblem of power; it was originally a travelling staff, and besides that, a rod for correction, as Durandus says: '*Baculus pastoralis correctionem pas-*

toralem significat; propter quod a consecratore dicitur consecrato, Accipe baculum pastoralis officii, *ut sis in corrigendis vitiis pie serviens.*' I do not think that it was ever usual to administer the rod with the left hand. The bishop uses his staff also as a shepherd does his crook, to seize the sheep that would stray from the flock, to punish those which have not obeyed his orders. Your quotation, '*In dubiis libertas.*' is, perhaps, even too great a concession to make to Mr. G. Scott's adversaries."

Another friend has sent me from Wismar a photograph of a wooden altar of the fourteenth century, ornamented with a statue of S. Martin holding the pastoral staff in his right hand. From Feldkirch, in Tyrol, I have received a photograph of a silver processional cross, date 1505, which exhibits S. Nicolas holding the staff in his right hand, and a book with three balls on it in his left. In fine, the majority of holy bishops represented in a good many ancient pictures to be seen in our City Museum, at Cologne, likewise hold the staff in the right hand, if they also hold a book or any other emblem. Certainly, all these bishops did not also exercise temporal dominion.

In the treasury of Cologne cathedral there is a statue of S. Peter, in gilt metal, (fifteenth century,) holding the key in his right hand, and a book in the left. M. Ruhl, an antiquary of Cologne, possesses in his collection a parchment book of rare beauty, being a life of S. Simpertus, Bishop of Augsburg, and a kinsman of Charlemagne. This book was written during the fifteenth century, by Adelbert, Prior of the Monastery of S. Ulric, at Augsburg, for Prince Jean de Lorraine and his consort, who was a Bourbon princess. The book is adorned with miniatures of most delicate execution, representing the holy bishop in different situations. When he is represented giving the benediction, he holds the staff in his left hand; but whenever his right hand is not employed in a function, he holds the staff with that.

In conclusion, we must distinguish between the liturgic question and the artistic, seeking the solution of the latter principally in works of art that have come down to us from past ages, not in the prescriptions of this or that liturgy, intended only for the regulation of Divine Service.

A. REICHENSBERGER.

Cologne, February, 1867.

A FRENCH VIEW OF "RESTORATION."

THE following interesting remarks are borrowed from a paper by M. R. Bordeaux, in the *Revue de l'Art Chrétien*, entitled "Questions ecclésiologiques :"—

"The passion of this age for dressing up anew, for false luxury, for material comfort, which has led to the introduction into our churches of new works in fancy Gothic, has considerably hindered the advance of ecclesiastical studies

and of the recovery of the knowledge which our ancient artists possessed of matters of ritual, a knowledge without which it is impossible to produce a reasonable architecture. Almost all our cathedrals, such as those of Paris, of Bordeaux, of Auch, of Bayeux, of Mans, of Troyes, of Angoulême, of Poitiers, of Périgueux, &c., have within the last fifteen years undergone changes such that nothing remains to show the ancient arrangements, made according to the decrees of provincial councils, in obedience to the decisions of synods, or to suit the usages of particular chapters. Churches of the second class have followed the example, and there is a certain diocese, where no single vestige of the ancient order of things is to be found except in abandoned or desecrated churches. So complete has the revolution been in several places, that a lover of antiquity and of ecclesiastical traditions, would have difficulty in realizing, in its material sense, that wish of a pious writer: *Quis mihi det ut videam Ecclesiam Dei sicut erat in diebus antiquis?*

“Nor are the ravages of innovation confined to France; Belgium, Germany, and Spain have also seen a great number of their churches made new. On the other hand, the revolutionary events to which Italy is a prey will cause monuments to disappear which till now have remained perfect. The destruction of religious Orders and the violent suppression of a large number of bishoprics and of chapters will cover with ruins Sicily, Tuscany, the Neapolitan and Lombardo-Venetian kingdoms, Piedmont, and perhaps Sardinia.

“It is therefore most important for the perfecting of sacred architecture that well instructed tourists should bring us from the various parts of Europe, which the fashion of destruction has not yet reached, faithful drawings and descriptions of the arrangement of churches, and of the original destination of their several parts.”

MONUMENTS OF THE MIDDLE AGES IN ROME.

MONUMENTS of the Middle Ages in Rome may seem at first disappointing, compared with those in other ancient Italian cities. Except the lofty square *campanili* of numerous churches, and the gloomy brick towers that once overshadowed feudal castles, there is, indeed, little that stands out saliently, in any bird's-eye view of this city, to remind of the eventful periods between the fall of the Western Empire and the so-called *Renaissance*. Even the Italian art-renovations prior to the sixteenth century, and some great historical epochs also, failed to leave here such distinct traces as we might look for. It seems as though the part of Rome had rather been to direct and dominate over, than to participate in, the race of popular enthusiasm. Turning, for instance, to the Crusades, we find that the deep-stirring movement, in which the mainsprings of action were kept working at this centre, passed without impress or record to tell at this day how were felt *here* the reverberations of that world-wide excitement which answered to the appeal of Pope Urban II., at the Council of Clermont, *Deus vult*.

Such comparative deficiency of monuments at a pre-eminently monumental centre may be accounted for variously—in part, no doubt, by civil discords and public calamities—especially those that weighed down this capital during the absence of her pontifical sovereigns; to

the oft-renewed struggles of antipopes against the legitimately elected occupants of the see; and to the almost normal state of antagonism between the ecclesiastical and the aristocratic bodies. But the paucity, relatively speaking, of remains distinctively Christian among those of mediæval origin here seems most of all due to the dominant influences of the Antique, adverse to the growth of styles opposite to its own. The cloisters of the thirteenth century at the Lateran and S. Paul's; the small, but rich and solemn chapel of the Sancta Sanctorum; the mosaics of basilicas, and various architectural details in other old churches, (S. Lorenzo, S. Maria in Cosmedin, &c.) may rank among exquisite creations of Christian art-genius; but many others, also ancient, are either insignificant, or have been spoiled by modern touches. Not a single Roman artist is known to us by name between the fifth and ninth centuries; yet, even at periods lowest in respect to culture and activity, Rome was still recognized as the seat of a school deemed Classic, and giving its name to all analogous artistic works. Thus, in the chronicles of Subiaco (given by Muratori, *Rer. It. Script.* i. xx. 4) do we read that, about 1055, an abbat, Joannes, erected before the porch of that monastery what is described as *arcum Romano opere*, "an arch in the Roman style."

I propose to set out, following some kind of archæological order, from what has been deemed the darkest period in the so-called dark ages, and one of almost total eclipse to European civilization, sciences, letters, and arts—the tenth century, when (to say the least) many evil influences dominated here as elsewhere; yet matters were by no means so bad as represented. Before dwelling, however, on objects considered in order of date, we might suitably begin the study of mediæval Rome with a particular class, less altered by modern work than others—those fine old campanili, or belfries, rising so conspicuously in square towers of brickwork, mostly adorned with inlaid crosses and discs of porphyry, and bright green or yellow earthenware, and divided by cornices (the loftier by seven such) of marble or terra cotta corbels, between which open arcade windows with marble colonettes of various sizes, whose heavy and barbaric capitals are also various. That ornamentation with coloured earthenware and porphyry, that has been in some instances torn off or otherwise lost, is the trace of history on their time-worn walls. It was first adopted by the Pisans, whose example other cities followed, after that people had become masters of Corsica, A.D. 1091, where they found the manufacture of pottery, introduced by the Saracens, in a flourishing state; and to their taste is due this first application of such coloured plates (as we see on almost all these towers,) for a species of inlaid work that relieves the monotony of their brick surfaces. The number of such belfries in Rome, (including a few quite modern, as we now see them,) amounts to forty.

Bells for summoning to worship were scarcely known in Europe till towards the close of the sixth century, and were then first heard in monasteries. In primitive times the faithful used to be apprised, from day to day, of the hours for religious assembly by their ministers addressing congregations; or, in some cloisters, by the sound of a trumpet breaking on the silence of the cell at the hour of prayer. The Italian

terms, *campana*, *campanile*, originate in a tradition, not now admitted, that the first sacred bells were heard at Nola, in the Neapolitan province of Campania, now Terra di Lavoro. About the end of the sixth century it was that, soon after the introduction of bells, towers began to be built for receiving them; and in the earliest known instance, about A.D. 560, at Merida, in Portugal; but not till about the year 770 was raised the first belfry in Rome, ordered by Stephen III., and which blazed forth into fiery splendour at Easter beside S. Peter's. In the course of the eighth century was inserted in the Pontifical the beautiful form of blessing, popularly called *baptizing*, of bells; and as the religious use of these implements, for exciting memories or devotion, became more multifarious, bells were introduced, first in the eleventh century, at the most solemn passages in rites, and in processions, at marriages and funerals; were ordered, A.D. 1095, by Urban II., to be rung before sunrise and sunset, for inviting all to pray by the chimes, called, from the first words in the orison appointed, the Angelus, or Ave Maria. How pre-eminently a city of bells Rome seemed to visitors in later ages appears in the Pantagruel of Rabelais, who, describing his sojourn here in the time of Clement VII., finds no *sobriquet* more suitable for the sacred metropolis he is too cautious to name than *l'Isle sonnante*.

It is difficult to determine the respective ages of all the Roman belfry towers; but impossible to admit what Italian, and some of the German, archæologists have claimed for their high antiquity. The most ancient churches that still have such towers, *relatively* ancient also, are S. Pudenziana, the primitive cathedral, consecrated, or rather its site first chosen for sacred use, in the house of the well-known Christian senator, Pudens, by S. Pius I., about the year 146; the Lateran, whose two actual belfries (of the fifteenth century) are insignificant; S. Maria Maggiore; S. Giorgio in Velabro, built by Leo II. about 683; S. Maria in Campo Marzo, built as a monastery for Greek Basilians, and with *two*, instead of (as now) but one church within its cloisters—also of the seventh century; and S. Silvestro in Capite, founded by Pope S. Paul I., with a contiguous monastery, above, or absorbing, the mansion of his forefathers. To the eighth century have also been ascribed the towers of S. Maria in Cosmedin, (one of the finest, 163 palms in height,) and S. Giovanni à Porta Latina; to the ninth century, those of S. Prassede, S. Cecilia, S. Maria Nuova (or S. Francesca Romana)—a striking example—and S. Michele in Sassia, near the Vatican colonnades, one of the most graceful and finely proportioned. But tradition is not proof; and in the absence of written evidence, the best test as to the age of buildings must be sought in analogies of construction: applying which to the objects in question, I believe it may be determined that the Roman belfries, in their aggregate, should be dated at periods ranging between the latter years of the eleventh and the second half of the fifteenth century—though it seems certain that that of the ancient S. Paul's basilica stood long before the close of the former epoch. If we observe one among the finest, the tower of S. Maria Nuova, and contrast it with the building it rises from, (on the site of a Pagan temple,) we shall perceive how superior its masonry (though indeed

poor compared with the antique) is to that of its church's nave and aisle, in part visible on the eastern side; the latter a specimen of most barbaric construction. And if we ascend that tower, we may not only enjoy a grand panorama, but observe the interesting signs of improvement in mediæval building, with much curious use (or abuse) of antique details, columns, capitals, and mouldings, in marble. A dim, spectral-looking place is the interior of that tower at S. Prassede, (exteriorly of stunted form,) whose lower wall-surfaces are covered on three sides with almost obliterated frescoes, perhaps of the ninth century, scarce one figure being distinguishable, though we discern the faint designs of groups, and may suppose the series to represent the life of S. Agnes, to which saint we know, from Anastasius, that a chapel was dedicated at S. Prassede by Pope Pascal I., who rebuilt this church early in the ninth century. Such decoration clearly shows that we have here a building *not* intended for a belfry, but a portion of the original church, adorned (perhaps entirely covered) with paintings, as was the olden usage, now best exemplified in the subterranean basilica of S. Clemente. If we ascend the rickety wooden stairs in that tower, we may see that the part visible from without, above the church walls, has no other foundation than this structure, with painted surfaces cut off from the transepts, just as on the other side another section has been separated, in order to be converted into a chapel, from the space lateral to the high altar. It is thus apparent that the actual tower must be the more modern part, probably of date in the twelfth century, perhaps A.D. 1110, when S. Prassede was restored; and to about the same date must be referred the more graceful tower of the neighbouring S. Pudenziana, two renovations of which church, in the eleventh and twelfth centuries, are on record.

It is assumable that the tiny tower of a tiny church on the river side in Trastevere, first dedicated as the SS. Salvatore, but now known as S. Maria in Cuppella, *may* be the most ancient in Rome, and pertain to the original structure, whose precise date is known, built in the year 1090, and attached to a hospital founded by the noble matron canonized as S. Francesca Romana. Others among those towers, noticeable for picturesque and interesting character, that may be assigned with something like certainty to periods within successive centuries, are, and may be dated. Of the twelfth century—S. Maria in Cosmedin, S. Lorenzo in Lucina, (now shorn of its original height,) S. Maria in Monticelli, S. Maria in Trastevere, S. Eustachio, the aforesaid S. Silvestro and S. Giovanni à Porta Latina, S. Bartolommeo on the Tiber-island, S. Salvatore, “alle Cappelle,” a small and dilapidated, but remarkable example; and another in Trastevere, S. Salvatore in Crete, a church with some good mediæval masonry and terra cotta cornices, though mostly marked, as is its tower also, by modern work of the poorest character. Of the thirteenth century—S. Cecilia, the aforesaid S. Maria in Trastevere, S. Giorgio, and S. Michele in Sassia, S. Croce, S. Lorenzo beyond the walls, S. Alexis on the Aventine, and SS. Giovanni e Paolo, the last amongst the most majestic. Of the fourteenth century—S. Maria Maggiore, where is seen much modern repair, with alteration of the finer details; and of the fifteenth century, S. Sisto on the Appian

Way, S. Spirito, and S. Maria dell' Anima, a light graceful tower, with Ionic pilasters and small tapering spire. In stormy periods, the loftier of these campanili served for purposes of defence or attack; and were used also, it seems, for concealment of treasure.

After another form, since so prevalent in Rome, swelling into the bulbous cupola, had been adopted in lieu of the high quadrate structure, that latter venerable type became neglected. The first cupola in Rome was raised here above S. Agostino, 1488, by the architect Baccio Pintelli. And how completely modern architects depart not only from the design, but also the position of the belfry, where they undertake to rebuild, is manifest in the latest example, at the restored S. Paul's basilica, where the new tower, in the worst possible style, stands at the eastern extremity, instead of flanking the façade at the west.

There may be sufficient grounds for all the worst imputations against the social, if not against the intellectual, claims of the tenth century. In general tenor Rome's annals of this period are, indeed, tragic and deplorable. The first personage raised, after its morning had dawned, to the Papal throne, Leo V., was allowed to reign but forty days, before being deposed and thrown into prison to die by his unworthy successor Christophorus. The infamous career of the anti-pope Franco, a deacon, calling himself Boniface VII., is recorded in the epitaph of Benedict VII., (a virtuous man, deceased 983,) still extant at the S. Croce basilica, and which reminds us how that criminal usurper overthrew, imprisoned, and put to death two legitimately elected Popes, his blameless victims; how he robbed the treasury of the Lateran before his flight to Constantinople, after violent, but brief dominion. For about fifty years of this century was government in Rome *de facto* usurped by a powerful patrician family, represented by Theophylactus, named as senator and duke, and his wife Theodora (called *senatrix*;) also by their daughters, the notorious Theodora and Marozia, who, with their successive husbands, exercised tyrannic and immoral sway from their sullen stronghold, the Hadrian Mausoleum, at this period known as the "Castle of Theodoric." No more civilizing effects or enlightened character can we ascribe to the government of Marozia's son, Alberic, who violently put down the power of his mother, and his step-father Hugo (her third husband,) recently elected King of Italy; himself succeeding to absolute authority, held by him for twenty-two years.

At last was effected the restoration of temporal rights to the Papacy in the person of Alberic's son Octavian, elected A.D. 956, two years after the father's decease, and who became Pope at the age of eighteen, under the inauspicious name of John XII.; the estimate of the future welfare and prospects of Rome, as bound up with the fortunes of the pontificate, being thus remarkably attested by an act of the patrician power personified in Alberic, who, when at the point of death, caused himself to be carried before the confessional (or shrine) of S. Peter, and there, having summoned all the chief nobles of the city to receive his last injunctions, obtained from them an oath to raise his son to the holy sec, so soon as the then Pope, Agapetus II., should cease to

live. It is not surprising to find all social progress, and almost all humanizing pursuits, suspended in Rome while this secular despotism maintained itself; and in fact this period, the entire half of the tenth century referred to, proved utterly sterile in the range of public works and artistic activities.

The tragic interest that rests upon it in the historic page is reflected in an epitaph, lately discovered at the S. Lorenzo basilica, to Lاندالفus, a young man cut off by assassination in the flower of life, who was the son of Theodora, here called *senatrix*, and Joannes, consul and duke; this inscription being dated by the indiction, in the time of Pope John XII., and the year of the Incarnation (the current style) 963. But another epigraph, dated 983, now at SS. Cosmo e Damiano, tells of the nobler, the devotional spirit, then in striking contrast against prevalent corruption—the record, namely, of a religious association founded by several bishops and priests, who severally pledge themselves, each on occasion of the death of one among their numbers, to celebrate forty masses for the repose of that brother's soul. An extant document, in the name of Marozia, is furnished with her *mark*, instead of signature, followed by the conventional abbreviation, *literæ nescia*, “ignorant of letters;” a tolerably fair sample, we may conclude, of the then standard of education in Rome, even among the most prominent aristocracy.

It is to be remembered among causes of decline that the epoch in question had received a peculiarly sinister shade in the public mind from an idea now dominant, said to have sprung from the prophecy of some hermit, and striking at the very roots of all hopeful energies, that the end of the world and the final judgment were at hand. All institutions except the Church were inevitably shaken and dislocated by this dream of superstition, and the formula, “seeing that the end of the world is approaching,” became the usual commencement of last wills or acts of devotion. “The belief,” says Baronius, “in such rumours about the end of the world and the speedy coming of Antichrist was fostered by the frequent shocks of disaster suffered by the Church at Rome, also by the extreme perversion of morals, especially among ecclesiastics; and therefore was it deemed that this century, called, owing to many ills, the iron age, was to prove the last.” Yet every such gloomy picture has its brighter side. A general renovation of the monastic orders, already in most instances declined, but now re-awaking to nobler life and active energies, is one of the luminous features of the time. The cloisters of S. Paul's, long left ruinous and almost deserted, (so that cattle used to take shelter in the church aisles,) rose morally and materially restored soon after the year 936; and S. Alessio on the Aventine became a distinguished centre of studious piety, under an Abbat Sergius, whose epitaph is still seen there. In the year 999 was raised to the papal throne the most learned man of his time, the mathematician and astronomer, Gerbert, known as Sylvester II., who invented the time-piece with its pendulum, and introduced the use of Arabic numbers in computation. Another pope, less known to history, Marinus, about 946, dedicated his efforts not only to the reform of discipline among the secular and regular clergy, but

also to the restoration of basilicas ; and in the next age we become acquainted with an Abbat of Monte Cassino, styled in extant documents, Restaurator Ecclesiarum—Restorer of churches.

In his extant writings Sylvester II. tells us that in these days men of learning abounded, not only in the cities, but the rural districts of Italy ; another contemporary calls the Lombardy of this period *Fons Sapientiæ* : which same designation, “ Fountain of Wisdom,” is given to Rome, even in this age, elsewhere so darkly depicted by RATHERIUS, Bishop of Verona, whose merits and writings are not forgotten. We are told by the Chronicler of Salerno that thirty-two philosophers (a term indeed of suspicious latitude) might now be numbered among the inhabitants of Benaventura alone ! Whatever the exaggeration in such statements, we may yet, after due deduction, arrive at proof that neither in this nor any other epoch, at least under Christian influences, was ever verified the total decay (however deep and general the decline) of true civilization or its intellectual produce. The law that has governed the moral world is that of continuity and progressiveness, and in her own self-developing life has Rome, like, yet unlike, other great centres, exemplified amidst unparalleled vicissitudes and with rare example of energies tempered by Christian principle the slow-working but certain operation of this great law in human history.

We are not informed as to this city’s population in the tenth century, but may infer it to have been relatively insignificant ; for when the census was first taken within the mediæval period under INNOCENT III. in 1198, it did not exceed 35,000. At that earlier epoch here in question, we are informed that her collegiate churches numbered sixty (not including others,) her monasteries also sixty, forty being for male and twenty for female inmates, and all following the Benedictine rule. At this period one fact that claims attention is the progressive ruin, through wilful demolition or hostile assault, of almost all the principal classic remains, and it is notorious that the practice long prevailed quite unchecked, permitted probably to citizens of every class, of taking down antique monuments, breaking up sculptures or marble fragments for the sake of their materials, as well as that of concealing (and thus fortunately preserving) their ruinous structures under ponderous brick towers, or within premises of castles. The term *Calcarius* affixed to many names in documents of these times, does not imply “ a burner of lime,” but simply the fact that such persons possessed or lived near great lime-kilns, fed, no doubt, with the marbles from classic ruins ; for as GREGOROVIVS correctly states, Rome had now become like one vast lime-kiln for burning ancient marbles to supply mediæval residences, in style probably as barbaric as their owners. If some appropriations of such objects were unjustifiable, others however may be excused, and were in harmony with the vocation of Christian Rome. MARANGONI (*Cose Gentilesche e profane*) makes computation of the number of columns, marble, porphyry, alabaster, &c., taken from classic edifices to adorn the churches in this city as amounting to 688. During the troubled pontificate of JOHN XII. the principal basilicas, as we are told by the contemporary historian LUITPRAND, were left in such desolate condition

that the rain descended upon their altars.¹ The restoration of the Lateran was, indeed, a great achievement, the only one of importance effected in such sacred range during the tenth century; and deplorable indeed is the subsequent almost total disappearance by demolition or through tasteless alterations of the basilica of that age, as well as that of the palace adjaeent, chief residence of the popes for about 1000 years, and the scene of six General Councils, at last taken down by order of Sixtus V., all its historic art and sacred antiquities being thus swept away at once.

Strange were the vicissitudes that passed over that venerable church, styled in an epigraph still read on its front, *omnium orbis et urbis ecclesiarum caput et mater*, before it became reduced to its actual form by the architects of the sixteenth and seventeenth centuries; and it is said that much of the ancient structure remains immured as in a tomb within the ponderous and tasteless architecture of the modern buildings. In the course of various repairs were found, embedded in its masonry, the coins of thirteen emperors, successively the restorers and benefactors of this basilica, which was the scene of the coronations, installations, and sepulture of the popes, and was to mediæval feeling the very Mount Sion of Rome, where were accumulated the most precious relics, both Pagan and Christian, the sacred spoils from the Temple of Jerusalem, and the bronze wolf with the Twins, and the bronze tablet known as the "Lex Regia" of Vespasian, and referring to whose honours a bull of Boniface VIII. sets forth that "if men knew what treasures of indulgence the Lateran Church contains it would no more be deemed necessary to go on pilgrimage to Jerusalem or to S. Iago in Galicia." Here was the first seat of the Benedictine order in Rome. Seven Cardinal bishops were appointed to officiate here as representing the pope. Emperors were sometimes crowned, many popes were elected here, and this was the scene chosen by Cola di Rienzo for the fantastic ceremonial of his successive coronations.

The device of the Lateran chapter, a relief bust of the SAVIOUR between two candelabras, still seen on houses and other buildings in many different places, reminds us that it was originally not as "San Giovanni" but as the basilica of the SAVIOUR that this primordial cathedral was known.

The church founded by Constantine seems to have been merely a great hall in the vast Lateran palace, whose ruins are still seen beyond the adjacent gateway built into the Honorian walls. Of that edifice we have an authentic and ancient transcript in a small rude relief now in a corridor leading to the sacristy. Unscientifically and hurriedly thrown up, like most of the same emperor's buildings, it fell into total ruin, sinking under the weight of its feeble age in the year 897; and the coincidence of this ominous event with the short and tragic pontificate of Stephen VII., rendered infamous by his revolting procedure

¹ That disreputable young pope has not had the credit of building or restoring church, or chapel, or anything else, except only a sacristy at the Lateran, which he converted into a chapel under the title of S. Thomas, for the convenience of robing himself before processions; and even that mother church, as well as other basilicas, he is said to have very frequently (*sæpissime*) despoiled.—Oldvinus in Ciacconius, *Vitæ Pontiff.*

against the dead Formosus, and whose own career closed in popular tumult. His imprisonment and violent death suggests to Baronius the idea of Divine vengeance manifest in the fall of the chief among cathedrals, against the profanation of the holy see. John IX., elected in 898, a virtuous man and energetic pontiff, projected, but did not live long enough to effect the restoration; and we read that the workmen he sent to collect timber among the Apennines near Spoleto were stopped and robbed of all they carried with them by brigands. In consequence the ancient basilica lay for seven years a desolate ruin, only frequented by citizens whose object was to ransack and despoil, priceless treasures, works of art, and precious offerings from popes or princes being thus irretrievably lost, among others, the golden cross presented by Belisarius in thanksgiving for and with the inscribed record of all his victories. Between the years 904—928 the rebuilding was completed by Popes Sergius III. and John X.; and that it was restored from the very foundations is proved by a mosaic inscription given in a chronicle of that age, edited by Pertz from a MS. in the Chigi Library:

“Sergius ipse pius papa hanc recepit ab imis
Tertius explevit illam quam conspicias aulam.”

“Sergius III., that pious pope, who commenced it from its foundations, completed the sacred temple which thou beholdest.”

Even past magnificence was, so far as possible, revived by costly offerings intended for reproduction of those lost; and John X., who by gallant exertions (more suited perhaps to the warrior than the priest) had liberated Southern Italy from the scourge of Saracenic invasion, is said to have consecrated the richest spoils taken from the Moslem foes by dedicating them to this renewed cathedral. An epigraph in quaint rhyming Latin verse, now on a cornice between the arcades of the façade, and supposed to be of the twelfth century, commences:

“Dogmati papali datur ac imperiali
Quod sim cunctarum mater caput ecclesiarum.”

Making this edifice speak as a personality to tell that both by papal and imperial decree she has been appointed mother and chief of all churches on earth, and desires to become as a glorious throne, “*in-clita sedes*,” to CHRIST.

The buildings of Sergius and John X. may have vindicated the claims of this age to architectural genius, but they had brief existence, eventually becoming the prey of flames, fatal to all that could be so destroyed. In 1084 they were greatly injured, and the adjacent papal palace was partly laid in ashes by the fire caused by the troops of Robert Guiscard. In 1130 Innocent II. carried out various repairs; mosaics were placed on the façade representing the stories of the conversion of Constantine and S. Sylvester at some period within the twelfth century; and between 1288—1292 Nicholas IV. caused the fore and rear portions to be renewed, other parts in decay to be strengthened by iron bands, and that semicircular apse to be built in which we still see the valuable mosaics hitherto supposed of the date

1290, though believed by some critics (see Messrs. Crowe and Cavalcaselle) to be in the greater portion an earlier work restored and added to by the artists under Nicholas IV. In 1308 occurred the first, and in 1360 the second conflagration of the ancient Lateran; after the first of which disasters Clement V. sent from Avignon large sums for repairs, commenced in 1309; but after the second, in which the colonnades were crushed by the falling in of the roof, this church was again left for about four years a totally neglected ruin, and in such state seen by Petrarch, as alluded to in his eloquent appeal to the pontiff at Avignon, urging the re-establishment of the holy see at Rome. "With what heart," says the patriot poet, addressing Urban V., "with what heart, holy father—forgive the boldness of my zeal—canst thou sleep under the gilded ceilings of thy chambers on the banks of the Rhone, whilst the Lateran, mother of all churches, is lying low, without even a roof, abandoned to wind and weather; whilst the sanctuaries of S. Peter and S. Paul are tottering in decay, and what once were temples of Apostles, left in ruin, formless heaps of stone, which might surely draw tears from those whose hearts are stone?" Nor was this appeal thrown away. In 1364 commenced, as ordered by Urban V., the entire renovation of this basilica, at costs mainly supplied by wealthy benefactors of different countries; and in the course of the works ensuing was erected that magnificent Gothic tabernacle, rich in sculpture and paintings, for the relics (i.e., the skulls, kept in jewelled silver busts) of SS. Peter and Paul, still erect over the high altar, which is said to contain another much prized relic—part of the wooden table on which S. Peter used to celebrate the Eucharist in the house of the Christian Senator Pudens, who entertained him at Rome. Later restorations and embellishments of the Lateran were ordered by various popes; by Martin V. the adornment of the attics with fresco paintings by the best artists of the day; by Sixtus IV. the rebuilding of the two belfry towers; other works by Eugenius IV. and Alexander VI. But unfortunately in the new direction given to taste and art in the sixteenth century it was determined completely to transform this ancient basilica, and this ill-counselled undertaking, commenced under Pius IV., carried on with special vigour by Sixtus V. and Alexander VII., was brought to its term in 1736 by addition of the façade with double porticoes and loggia for the Papal Benediction, a fine example of the modern Italian, but utterly alien to the antique Basilican style.

In the actual Lateran the sole remains of tenth century architecture is the aisle behind the tribune, with groined vaulting in bays, divided by granite and marble columns of unequal scale, and without base-mouldings, their capitals either Ionic or of debased Corinthian; this compartment having been originally semicircular, but now reduced by modern works to a pentagon; its character reminding of the Gothic, though it cannot be strictly classed among examples, of that style which first appeared south of the Alps, and in the vicinity of Rome within the same epoch to which this Lateran aisle pertains, in the cloisters, namely, of S. Scolastica Subiaco, where inside, on a sculptured symbol, is read the date 981. Among the few other details preserved from this ancient basilica, but no longer in their original

places, are the four lofty bronze columns, fluted and gilt, that now flank the altar of the Holy Sacrament, and are said to have been brought by Titus from Jerusalem, also to be filled with earth from the Holy Land, formerly placed at the angles of the high altar and destined to support statues of silver and gold as well as lamps, in which on high days precious balsams used to be burned. These columns are mentioned in an inventory of relics, written in mosaic letters on gold (of the thirteenth century) set into a wall of the above-named aisle, where we also read of the deposit at the Lateran of *all* the sacred vessels from the Jerusalem Temple represented in the relief on the triumphal arch of Titus.

According to art traditions we may ascribe to the Constantinian period two fine mosaic heads of the SAVIOUR, still in their places at this church; one on a tympanum at the summit of the façade, the other, more sternly impressive and dark complexioned than the former, (which is indeed beautiful) on the upper part of the apse, overlooking the sanctuary, above and quite distinct from the large mosaic group that occupies the entire apsidal vault below. Within the most interesting but now woefully neglected cloisters of the thirteenth century we see the ancient white marble throne, rich in mosaic ornamentation, the remnant of a large twisted candelabrum resting on a couchant lion, fragments of marble encrustation with coffres and rosettes, and other noticeable details, here carelessly thrown together, and saved (we may conclude) from the scattered treasures of the earlier basilica; also the porphyry slab set vertically between columns against a wall, and said to be the stone on which the soldiers cast lots for the garments of the Crucified; a measure formed by a slab resting on four pillars, said to be that of the stature of our LORD; a puteal (marble well-head) with mouldings that seem of the tenth century, said to be that at which He conversed with the woman of Samaria; two marble columns with chiselled ornaments, split, as believed, by the earthquake at the time of the Crucifixion. Other sculptured marbles and monumental statues in these cloisters are interesting works of fifteenth century art. Giotto's valuable fresco, the portrait of Boniface VIII., was not originally painted for this church's interior, where we now see it in the pilaster of an aisle, but for a portico of the adjacent palace, whence used to be given the Papal Benediction with publishing of the Plenary Indulgence, the act there represented as occurring in the Jubilee Year, 1300, the pontiff being shown as blessing with uplifted hand, whilst a cleric reads the bull of indulgence. Another papal portrait at the Lateran, no doubt authentic, is a kneeling statue of Nicholas IV., now in the aisle behind the tribune, but a barbaric specimen indeed of thirteenth century art. The building of the tenth century is exemplified in the outer walls of that same aisle, which display an irregular construction of brick, here and there filled up with stone, and are all that remains externally of the church of Popes Sergius and John X.

Notwithstanding all its modern splendours, a cold neglect, an atmosphere of solitude and gloom now strike the mind and disappoint the expectation of the visitor to Rome's first cathedral. Amidst a thinly-peopled and malaria-infested region, it is abandoned to the

services of a Capitular clergy, almost without any congregation, any worshippers at the altar or penitents at the confessional, and but for the few occasions of grand papal *unzione* of Holy Saturday, neither the curious nor the devout ever assemble in large numbers within this mournful-looking church.

Little else do we see in Rome of that century's architecture, save in one wing of the S. Croce monastery, that advances with a portico of round arches and low heavy columns, the capitals being debased Corinthian, behind the later cloistral buildings, opening on the pleasant garden bounded at one side by the Honorian walls, a quiet picturesque scene, where the religious and political monuments of Rome are impressively blended. And that olden structure, rude in itself, derives interest from association, for here we may recognize the monastic foundation of Pope Benedict VII., about 975, where it was desired that austere piety should have its calm retreat and virtue protest by example against the evils of a corrupt age, and where the zealous monks kept up, by desire of that pontiff, the perpetual lauds (or psalmody) day and night; circumstances recorded, as is also the origin of those cloisters at S. Croce, in the epitaph of Benedict VII. still extant at that basilica. The revival of monastic observance in Rome, as here, at S. Paul's in the Ostian Way and at S. Alessio on the Aventine, forms one of the redeeming features in the otherwise darkened realities of life in the tenth century, and had developments of striking character in Rome. An oft-quoted chronicler, Leo of Ostia, states that the mosaic art had utterly declined and been forgotten in Italy for more than five centuries before the Abbot of Monte Cassino, Desiderius, (who became pope as Victor III.,) invited artists from Constantinople, none it seems from Rome, to adorn the monastic church rebuilt by him with great splendour, and brought to completion 1070. The ignorance of that chronicler of the eleventh century as to artistic activities in Rome during the 500 years in question seems unaccountable; for if the mosaic art had been, which is undeniable, rapidly declining from the eighth century, as manifest in those not the less interesting examples of its produce in the ninth century, that profusely adorn the churches rebuilt by Pascal I., S. Prassede, S. Cecilia, S. Maria in Dominica, it could still achieve things worthy of notice even at a later and, in respect to all art characteristics, worse period: witness the sole example in this city of mosaic of the tenth century—the group originally placed on the tomb of Otho II., deceased in Rome 983, in the paradisus or outer portico of S. Peter's, and which, now severed from the monument for which it was executed, is still seen in the crypt below that basilica, and likewise in a very free copy at the Lateran Museum. It represents the SAVIOUR in act of benediction between SS. Peter and Paul, (half-length figures,) the former apostles with the singular symbol of *three* instead of the usual *two* keys, interpreted by some critics as implying the combination of the imperial, royal, and sacerdotal prerogatives, or the plenitude of sacred attributes in knowledge, power, and jurisdiction proper to the supreme apostolic office. According to another interpreter, Alemanni, this triple symbol alludes to the right not of participating but of bestowing imperial power, as exemplified not long previously to the

date of the work in question by the act of Pope John XII. in crowning Otho I., and transferring to a German dynasty the empire of the West, so far at least as it rested with the papacy to accomplish such an important revolution. Whatever the technical defects in this mosaic, a certain grandeur and earnestness distinguish the heads, and we might cite with acquiescence the old chronicler who describes it simply as "an image of the SAVIOUR suitably treated, and in act of giving benediction."¹ It is of this that Baronius also speaks appreciatively, telling us that in his time (while the tomb of Otho still stood in the atrium) those who entered used to kneel before it, turning towards the east, "not," says the historian, "to adore the rising sun, but in order to receive a blessing from the Redeemer." Baronius here undertaking to justify what earlier writers had reprobated, the ancient practice, namely, of praying towards the East at the summit of the stairs before S. Peter's, which seemed to more rigid theologians a superstitious reminiscence of the worship of the sun-god.

The deep decline of art at this epoch seems less glaringly manifest in painting than in sculpture; and in the prevalent severe and mournful character peculiar to works of the earlier mediæval periods, we may see a result or index of moral tendencies, of the high regard in the public mind for examples of extreme asceticism and self-mortification, of the trust in the expiatory virtues of self-inflicted suffering, and the gradually developing system of canonical penance regulated by a tariff of penalties to be paid as the debt for sin.

The art-school, introduced into Italy after the Iconoclasts had driven into exile so many monks who spent their time in painting sacred pictures, continued long dominant, and marked by all characteristics of its Byzantine origin. To that school, whether to Greek or Italian pencils, must be ascribed most of the Madonnas enshrined above altars, and usually covered with veils, still surrounded with such veneration in Roman churches, and in not a few instances ascribed, with utter disregard for all known art history, to S. Luke; also those images superstitiously assumed to be authentic portraits of our LORD, as the "Volto Santo," and the full-length encased in silver, at the "Sancta Sanctorum," or chapel of S. Laurence, the ancient oratory of the Lateran palace, now entered at the summit of the Scala Santa, a picture first mentioned in the report of the procession when it was carried by Pope Stephen II., A.D. 753, at a crisis of danger to Rome from Lombard invasion, led by the king Astolphus,—usually concealed from view, as that chapel itself is usually inaccessible, but on certain anniversaries unveiled with silent but impressive ceremonial, in presence of the whole Lateran Chapter, who pass processionally from that basilica to the adjacent building for this

¹ One must regret and condemn the alterations made by some modern restorer (or rather destroyer) in this historic work. Originally was seen in the hand of S. Peter a long cross as well as the triple keys, and in that of S. Paul a scroll only; now the former apostle wants the *crux hastaia*, and the latter bears the sword in addition to his other attributes, the sword being, as is well known, a comparatively modern introduction beside S. Paul's figure. See the description cited by Dioninisi, *Vatic. Basil. Crypt. Monumenta*, from a writer, Grimaldi, who had seen the mosaic before those ill-counselled innovations permitted subsequently to the building of the new S. Peter's.

devotion to the thrice-sacred picture. The "Volto Santo" is first mentioned in the account of the consecration of the Pantheon by Boniface IV., about A.D. 608, when that image was placed in the shrine, where it remained above an altar of the new-dedicated fane, for some century before its transfer to S. Peter's.¹ The Madonna, enshrined amidst agate, jasper, and lapislazuli in the superb Borghese chapel at S. Maria Maggiore, is said to be that carried by S. Gregory the Great in the penitential procession during the visitation of pestilence, A.D. 590. But another, over the high altar of the Aracœli, on the Capitol, asserts its rival claims in the same history. The Madonna at S. Maria Nuova, near the Forum, was brought from the East by one of the Frangipani family after the first crusade: that painted within a niche in a lateral chapel at S. Gregorio, (evidently retouched by modern hands,) is said to be the picture before which the same sainted pontiff used to pray; that at S. Benedetto in Piscinula, a small Trasteverine church on the site of the house of S. Benedict, is said to have been contemplated in the devotions of childhood by that great founder of monasticism. A picture in the crypt of S. Prassede, which some refer to the eleventh, others to the twelfth century, offers early example of the Mother without the Child, youthful, lovely, and in gorgeous costumes, here standing between the daughters of the senator Pudens, S. Praxedis and S. Pudentiana. Not many among these old Madonna pictures in Rome can be allowed intrinsic merit, and the greater number are anything but fair to look at, almost black, and very repulsive. It is remarkable that no work of high art has ever become the object of the sort of fetish worship sanctioned in regard to these. But one of the Madonnas ascribed to that early Greek school in Rome, at S. Maria in Cosmedin, possesses other claims to notice—the life-size figures of the Mother and Child being in this instance indeed beautiful, the former distinguished by a tender dignity and grave sweetness, the latter by childlike loveliness; and though traditionally supposed one of the many pictures imported during the Iconoclast persecution, as the Greek inscription below seems to attest, the work is ascribed by good critics to some Italian pencil of the twelfth century.

The paintings in the now subterranean church of S. Clemente—invaluable as filling up the hiatus hitherto left in Roman art history, between the primitive works found in catacombs and the incipient renaissance—have been assigned severally to dates extending from the fourth to the end of the eleventh century. It is not impossible that some may be later, but it seems well ascertained that the ninth and tenth centuries must be the periods of not a few. Among them one of the most curious, and indeed barbaric, is a Crucifixion with S. Mary and S. John beside the cross; no doubt the earliest example in painting at Rome of that subject's introduction, so important an event both for the interests of art, and for the tendencies of ritual. If this awful death-scene had appeared in art treatment even from the sixth century, and had begun to be allowed its place in the sanctuary from the

¹ Having once had opportunity of seeing this celebrated image from a near point of view, I may express my persuasion that it neither is nor can be anything else than an ancient but disagreeable specimen of the ascetic Byzantine schools.

eighth, we have no ground for supposing that its permanent and indispensable position in the sacred cycle can have been determined earlier than in the course of the tenth or eleventh century. The example at S. Clemente may, I believe, be fairly referred to the former of those centuries, being decidedly inferior to the mosaics in Roman churches of the preceding, as also to many art works in this city, pictorial and mosaic, referable to the twelfth century. The figure on the cross appears as dead, and we know that neither death nor agony were commonly, though they indeed were occasionally, represented in this act of the Divine Sufferer's story till the subject had passed into its second phase, that is, from about the beginning of the tenth century, when such modification was popularized in the West by Greek monks.

Another subject among these paintings, assumed to be the Assumption of the Blessed Virgin, might be considered the earliest example, at least in western art, of such introduction in the sacred range, if we could feel assured that the Assumption were really intended by the artist here. Though Roman critics be agreed in this notion as to the picture in question, I must venture to differ so far as to maintain the view that it is the Ascension of our LORD which is here presented to us in the very rudest treatment. True, the Mother's figure is central and at higher level than those of the apostles who stand around her, but instead of soaring upwards, she is evidently standing on *terra firma*, her arms extended in prayer, whilst above the group, high in air, hovers the form of the SAVIOUR within an elliptical nimbus supported by angels, and this, not hers, is the ascending figure, as indicated also in the action of the angels who seem to bear upwards that encircling halo round which they float, in the midst of which is the Glorified One. Interesting for determining of date is the accessorial figure of a pontiff with the square nimbus, (implying a person who still lived,) and the title written, "sanctissimus dominus, Leo Papa Romanus," also the last letters of a word that might be read either *tertius* or *quartus*, and we may here recognize either Leo III., deceased 816, or Leo IV., 855, to the times of one of which popes the picture may without doubt be assigned.

To the century following may be assigned another Madonna at S. Clemente, painted within a niche; in the insipid character and overloaded ornaments of whose head and person we recognize the *fade* Byzantine manner. The "Maries at the Sepulchre," the "Descent into Limbo," and the "Marriage at Cana," on a wall of the same subterranean church, at an angle with the Crucifixion picture, are apparently of about the same period as the latter, alike rude, and almost grotesque attempts at ambitious subjects perhaps new to the art-range in its earlier limitations. The "Funeral of S. Cyril," in which a crowned pontiff, Nicholas I., walks in procession preceded by clerics with sacred symbols, may perhaps be of not much later date than that pope's reign, 858—67.

The deep decline of the tenth century is apparent in other paintings not long since discovered at the extramural S. Lorenzo, and which Signor De Rossi in his *Bolletino* refers to that age. They occupy the walls of two dim-lit arched recesses at the extremity of the aisle,

below the actual tribune, each series representing the Blessed Virgin amidst several saints, male and female, with their names inscribed, who all carry either crowns or caskets, a large jewelled cross being painted on the vault above in both niches. Alike displaying the lowest conditions of fallen art, the two principal figures as contrasted together mark the transition in treatment of a favourite subject. On one hand the Madonna appears as in primitive art, matronly, veiled, and simply clad: on the other, as quite youthful, crowned, and in gorgeous attire: on one hand, in attitude of prayer and standing alone; on the other, seated with the Child in her lap. Between these two types lies the ideal of the great Italian masters, who retain the loveliness but reject the finery.

Below the church of SS. Cosmo e Damiano we descend beneath another subterranean into a crypt, I believe, little known or visited, but certainly most noticeable, and probably one of the most ancient oratories ever used for Christian worship at Rome; said to have been first so consecrated A.D. 358, by Pope Felix II. after he had been driven from the papal see by the Arian emperor Constantius, but to all appearances of much older origin, and though connected with a Pagan temple, that Rotunda identified by German archæologists as the fane of the Penates, which now serves as a vestibule to SS. Cosmo e Damiano, probably appropriated for Christian purposes at some period anterior to the cessation of persecutions. It seems, indeed, unlikely that amid the circumstances under which Felix II. was constrained to abandon his see, after occupying it but for an interval during the exile of Liberius, and the latter recalled to fill the post he had been violently expelled from, 355, the retirement to a dark subterranean for celebrating sacred rites could have been advised or deemed necessary, and the church which ultimately absorbed the antique temple was not built till between 526—530. At the time of Liberius's exile the Roman population was, in the majority, Christian and Orthodox, though the emperor, resident at Milan, had proved an obstinate and intolerant heretic. The narrow vaulted chamber, dark as night, into which we descend below the above-named church, contains a plain stone altar, evidently sunk deep within the pavement we now stand on; and in an arched recess above is a much-faded picture of the Madonna and Child, with two other figures, one effaced in all but a single hand extended to present an offering. Critics have referred to the tenth century this painting, dimly seen by taper-light and little spared by time, in which we perceive only the devotional intent without the slightest aim at giving fascination or beauty to the subject; Mary's countenance with long sharpened features and large staring eyes, reminding us of Egyptian idols rather than the soul-animated creations of Christian art. At this half Pagan, half Christian edifice in the Forum we find the term to our walk through Rome in search of tenth-century monuments.

C. J. H.

Rome, 27th March.

WHY WE HAVE SO LITTLE ART IN OUR CHURCHES.

(A Paper read before the Waynflete Society.)

DURING the last thirty years a large number of new churches have been built, and a still larger number of old ones deprived of their attractions under the pretence of restoration, and, in the aggregate, a very large sum of money has been spent. It must be confessed that a vast amount of zeal and enthusiasm has also been expended; but as to the works of real art produced for the service of the Church—alas! we may almost count them upon our fingers. It is not because we have no skilful sculptors or cunning painters; on the contrary, mere imitation of nature has been carried as far as ever it has been carried, and, with regard to the difficult study of anatomy, we possess advantages which were utterly unattainable both by the Greek and mediæval artists. How, then, is it that so much is spent upon the outsides of our churches, and so little upon the insides? and how is it that one feels so seldom inclined to ask for the key of a new church? The truth is, that we know that there will be very little to see in the interior beyond some very indifferent stained glass, but too often combining bad drawing with worse colour; whereas, in the case of an ancient church, especially an unrestored one, we know that we may possibly come upon some effigy which may supply us with a missing link in the history of costume or of art—some moulding or foliage which may help us in our architectural researches, or some piece of stained glass which may almost drive us to despair in attempting to discover why the old work looks like jewels, and why the new work resembles a bad kaleidoscope. It may be said that the demand for sculpture and painting has been greatly diminished by the objections brought against them by the extreme Puritan party, who, not content with having their own places of worship little better than whitewashed barns, are intolerant enough to insist upon their neighbours having the same. Doubtless this fact has had a great deal to do in retarding the progress of the sister arts of painting and sculpture; but there is a branch of the former against which very few objections have been made, and that is stained glass. Now, how do we stand with regard to it? Some two or three years ago I went with an Archæological Society to a good many churches, and I positively declare that in each church I found the stained glass worse than the other, if that were possible; and so convinced was the late Mr. Winston of the bad state of the art in England, that he actually advised the committee for filling the windows of Glasgow Cathedral with stained glass to go to Munich. And to Munich they accordingly went, but, I believe, with a very different result to that which attended Mr. Beresford Hope's similar attempt to fill the windows of Kilndown church.

Now, with regard to stained glass, the English Church has been most liberal in her patronage, and yet, after thirty years, a really good stained glass window is the exception. How is this? It arises, I

believe, partly from a want of art education, and still more from the nearly practical disuse of our churches.

As regards the want of art education, I should observe that the evil is being remedied from day to day, but very slowly, and as regards ecclesiastical art, the remedy comes from without, and not from within. Why should there not be a professorship of the fine arts in our universities, and why should not our clergy be taught the difference between good and bad drawing and good and bad colour? Were this the case, I imagine we should very soon see an æsthetic reformation in our sacred buildings, to say nothing of our secular ones, to the great discomfort of glass-stainers, who would be obliged to employ artists, and of architects, who would have to draw the figure sufficiently to put their ideas upon paper.

It is absurd to expect the architect of the present day who is amply paid by a small percentage upon the money expended, to be a proficient in all the three great arts of architecture, painting, and sculpture; but it is not too much, if we expect him to be able to show us, and show the sculptor or painter, how such or such a wall-surface can be filled up most advantageously, and in the manner most in harmony with the surrounding lines of the architecture.

Now, as to the practical disuse of our churches: considering how very little the vast majority of them are used, it is almost a matter of wonder that even so much should be done for the interiors as we actually find done. When a man uses a room every day of his life, he takes a lively interest in its furniture and decorations. If, however, he only uses it once or twice a week for two or four hours, he naturally cares less about it. Thus it is with our churches. Private prayer has superseded public prayer, and hence it is that in so very many instances the sacred edifice is only open one day in the week, and that partially. Were men to say their prayers in churches instead of by their bedside, we should never hear that the largest city in the world had too many churches, or that the city clergy had nothing to do. Is it too late even now to try the experiment of taking one of the city churches, say one of Sir Christopher Wren's, to remove every pew, or what is very nearly quite as bad for our purpose, open seats, to substitute loose chairs placed on matting, and, besides having two attractive short services, to leave the church open for the remainder of the day, say up to six o'clock. I wonder whether in such a case the church would want worshippers, or whether we are so utterly changed from the rest of mankind that nobody would care to pray to God in God's house. On the contrary, I venture to believe that a church in such condition would never want for worshippers, and that many a worshipper of Mammon would turn aside to breathe his hopes or to demand pardon in a place which his conscience must tell him is more sacred than his own house; and not only would it be more sacred, but it would inevitably in course of time become more splendid. The citizens of London are no niggards. The man of business would soon grow tired of looking at bare walls and colourless windows. One man would put in a piece of glass, another would give marble or mosaic, and if these were not good they would be criticized by other frequenters; or, one man would

perhaps by chance (and at the present time it would be a very great chance) give a really good piece of glass, one that would look, if near to the eye, and of small dimensions, like the windows of jewels we read of in the Arabian Nights, and which we see in reality if we go to Constantinople or Jerusalem. If up high, and composed of large pieces, it would look as if chopped out of gigantic sapphires and rubies, as we see in the great Italian churches. Such a window would make all the other ones pale and opaque in comparison with it. It would form a standard with which to compare future windows, and which future donors would try, if possible, to excel.

Now this would result in an improvement in stained glass; the stained glass manufacturers would have to employ better artistic talent; they would either insist upon the manufacturers giving them the right sort of glass, or, laying aside their mutual jealousy, they would set to work in the usual nineteenth-century manner, and, forming a limited liability company, manufacture it for themselves. For then it would be to their interest to do so, since their works would always be on exhibition, and always in juxtaposition with those of their rivals. In fact, it would not pay them to do bad glass: and whenever you can prove to an Englishman that a good thing pays better than a bad one, no obstacles will ever prevent him from producing the good work. Now, all this happens from having the right thing, (i.e., good art,) in the right place, (i.e., in a place to which the public have constant access.) In the present state of affairs a bad window is produced, and is inserted in a church where it is only seen on one day of the week, and in company with others just as bad.

I have taken the case of stained glass, because the employment of it is far more common than that of painting and sculpture; but it is obvious that painting and sculpture, under similar conditions, might be expected to improve in like manner.

It should be observed that both painters and sculptors, I refer even to those of the highest class, have much to learn before they would be able to treat ecclesiastical art successfully. It is one thing to paint a picture upon a few feet of canvas, and to use oil-colour, which admits of an infinite amount of retouching, and another to execute a large work with life-size figures upon a wall, and to use fresco, or even tempera. A certain monumental style of drawing is required, and a certain light and varied gamut of colour, while backgrounds have to occupy a very subordinate position, or even to be omitted altogether.

Giotto is probably the greatest master of these qualities, and those who have had the advantage of seeing his mural works can alone tell how wonderfully they are interwoven with the architecture. One of the best modern pictures, which fulfils these conditions, is Herbert's picture of Moses coming down from the Mount. It contrasts most favourably with most of the other pictures in the Houses of Parliament, which look rather like pictures in oil executed in fresco or tempera. If you compare the two you will find that Mr. Herbert's colours are for the most part light ones, that the shadows are reduced to what they would be on a sunshiny day, and where numerous reflections tend to make them light, that a large space is given to the sky,

which, by the way, Giotto would have made of a deep blue, and finally, that the whole effect is light and pleasing. Now in the other pictures the shadows are exceedingly exaggerated and black : for it is much easier, especially in oils, to get an effect by placing two-thirds of the picture in shadows, than to place many beautiful colours in harmonious juxtaposition. What we want in our churches are light, beautifully coloured pictures on a deep background, say either of greenish blue or gold, and confined within ornamental borders, which will at the same time connect the lines of the architecture.

And here it must not be supposed that every church need be painted with coloured figures as Giotto would have employed ; on the contrary, such paintings should be reserved for large town churches, or more important sacred edifices. For parish churches our ancestors were content to employ lamp-black, and red and yellow ochre. In Italy Paolo Niello employed *terre verte*, as in the cloisters of S. Maria Novella at Florence, and there is surely no reason why such methods should not be used in our humbler churches. Some churches, on the other hand, depend almost wholly upon their stained glass, the colour being restrained to red and gold on the caps of the column, and to marking the hollows of much of the principal moulding in red. This is the way in which large cathedrals are treated, and of which the choir of Cologne offers a restored specimen.

Were it the fashion to paint little parish churches, the decorators would obtain a set of inferior artists who would be able to repeat cartoons made by better men, and thus lessen the expense. This was the case anciently ; for at Pompeii even the rudest paintings are found to have a beautiful outline incised with a sharp point upon the plaster before the colour was superimposed.

There is also another employment for painters which very rarely is used at the present day. In the middle ages, what are called pictures, as we understand them, were comparatively unknown ; all the small paintings that have come down to us formed part of furniture, either domestic or sacred. It is almost impossible for us who have never seen a perfect specimen, to conceive the effect of a first-class piece of mediæval sacred furniture, covered with burnished gilding engraved and punched into patterns, enriched with paintings by an artist like Giotto, and glittering with mosaics of gilt and coloured glass. Yet such were at one time the great dossel of Westminster Abbey, the sedilia, such the coronation chair, of which only sufficient remains have come down to our time to afford us hints of what their pristine glory must have been, and such, I may add, might be our dossels, if we would only insist upon art, and give up the prettinesses of fluted spar cannon-balls, inlaid dots of marble, incised stone (really only suitable for pavements or outside works,) and other shams and vanities. Indeed it is such shams and vanities that have but too often taken the place of real art, and it is to them that we owe our slow progress. How often do we read of such and such a church being restored and, after mentioning that the plan is the appropriate one of the cross, and that the columns have their capitals carved into wheat-ears and vine-leaves or passion-flowers, the penny-a-liner proceeds to state that

Mr. Blank the decorator has covered the east end with an appropriate diaper, and that round the heads of the windows are texts illuminated upon zinc. It is in fact full time, if we are to make any progress, that this foolish and objectionable practice should be put a stop to. Inscriptions in letters that nobody can read are neither beautiful, nor ornamental: and very often the money spent on them would have gone some way in procuring something much better. The popularity of this species of so-called decoration is quite wonderful. I remember once seeing a decorator's book of patterns, one leaf of which was covered with patterns of scrolls, in every possible contortion; and in one missionary institution it was actually put into the syllabus along with the carpenters' and painters' art. If people must do illuminations, as they are called, the best thing for them to do would be to write out and colour some service books on vellum to take the place of the very ugly ones we are accustomed to use. They would better imitate S. Augustine, also a missionary, who imported sundry holy books written in old letters on dried purple vellum, than in perpetrating wretched caricatures of the old work on miserable zinc. Some of the books of S. Augustine are to be seen at the British Museum. Where would the zinc scrolls be after a similar period?

I now come to the work of the sculptor. He as well as the modern painter can copy nature, and knows his anatomy; but surely more than those qualifications is required if he has to work for the church. He also must conventionalize his figures if ever he expects them to go well with the architecture. I remember the time when mediæval foliage was supposed to be within the reach of any clever common mason, and if he were very intelligent indeed, he was promoted to do figures. This state of things, I am happy to say, has passed away, and a carver is now brought up to this business. As to the sculptor, we are yet in a transition state; we have not been able to secure the services of the first-class men, and those who do the work are hardly as perfect as they should be, for in many cases they have not been educated for it. Of course there are exceptions; but how often are we disappointed, upon looking into groups of figures, to find the faces without the least expression, and the attitudes without any meaning:—in fact, so much chisel-work in stone and alabaster, as the case may be. It is here that in my opinion the architect should step in, and in a small sketch show what he wants. Doubtless, as the sculptor's art advances, this will become more or less unnecessary; but even then there will always be sundry lines which, in the architect's opinion, will conduce to the well-being of his architecture better than others.

I have often remarked, and here take the opportunity of doing so again, that we Englishmen of the nineteenth century have very different requirements, and live in a very different country to that of the Englishmen of the twelfth or thirteenth centuries. In London we have a smoky atmosphere, impregnated with acids, which destroys all outside delicate detail, while the same influence often renders our already dark climate still more sombre. Under these circumstances it is very evident that we must set to work to design our buildings in a different manner to that of our forefathers. We are also richer

than they were : we demand larger buildings. We can procure costly materials, which were hopeless for them to procure. We have immense mechanical contrivances utterly unknown to them, and it therefore becomes us to use all those advantages, and if we did use them, and use them loyally, under our present conditions, we should not be building little copies of thirteenth-century village churches with Kentish rag-rubble walls in the heart of the nineteenth-century commercial metropolis. On the contrary, we should build thick and high walls, of good sound stone or brick, so thick that they should bear vaulting or domes, and so high that they should overtop the huge warehouses which surround them. In them we should place great columns and slabs of precious marbles brought from afar and polished by that real slave of the lamp, the steam engine. The domes and upper parts of the walls would glow with imperishable mosaics from our glass-houses, and the same source would supply the gems for the windows. The dossel would shine with gilded metal and gems, and a whole history would be carved on the stalls. Now all these things have been done in very little bits here and there, but they have never been collected together, and we are therefore deprived of seeing how very glorious is the apparel of the King's Daughter.

Would not such a church be worth all the notchings and cusplings and tracery and encaustic tiles and wheat-ears and vine-leaves and illuminated texts upon zinc, and in fact all the man-millinery which but too often has taken the place of art? This is an idea of a town church ; the little village church would remain very snug as it was in the time of our ancestors, only let it have what few stained glass windows it may possess the best of their kind, and let them be connected with simple monochrome paintings. The village church is not the place for marble slabs or mosaic walls, and it strikes me that the fashion of lining the church with alabaster, which was so popular a few years ago, is more honoured in the breach than the observance.

Some years ago I expressed an opinion that the next development of art would be a domestic one, and I am sorry to say, that I at present see no reason to change my opinion. As long as ecclesiastical art is only brought before our eyes for a short time for one day in the week, I do not see very well how it can be otherwise. On the contrary, I see in the removal of the city churches from their proper sites where they ought to be in use all day long a most discouraging symptom. It looks as if, in the opinion of the heads of the Church, private devotion should supersede public, and as if public devotion can only be carried on by means of seats or pews, reading the prayers, dull sermons, and such singing as would never be tolerated in a drawing-room ; any innovation upon such time-honoured practices being stigmatised as popish or ritualistic. "*Celui-ci tuera celui-la*," said Victor Hugo, referring to the printed book and the cathedral : the world is still going on and the printed book certainly appears to have the best of it.

In the present revival it is most important to distinguish between two very distinct things, but which are but too often confounded—these are ecclesiology and art. It must be confessed that the ecclesiologists have done much good : they have taught us to build churches

very like ancient ones, but which we are beginning to find out are not the things exactly suitable for us. They carried on the good work that Pugin began; they have covered the length and breadth of our land with churches, and they have taught us the details of ancient architecture, but there they stop. Ecclesiology is not art, and the proof is afforded by the fact that as soon as the conventional church was settled, the architects and chiefs of the school, instead of filling it with stories in stone or stories on the walls, began altering the details and mouldings, and chamfering, and introducing Italian details and odd lines instead of procuring better glass, better sculpture, and more paintings. Now this cannot go on. We shall soon have used up our mouldings and chamfers, and Italian details, and then what are we to do by way of variety? I sincerely hope that we shall set about making our architecture more manly and more simple, taking a leaf out of the book of the Civil Engineer, who, by the way, is the real nineteenth-century architect, and by decorating this revised architecture with painting and sculpture, remembering that this is a consummation to which every one can contribute.

Above all, let us in ecclesiastical art put aside all Romish predilections, whether mediæval or modern, and let us be national. The imitation of Roman things has been the cause of greater obstruction to the progress of ecclesiastical art than all other things combined. If we simply take up the architecture and the arts of the thirteenth century as a *point de départ* and adapt them to our altered circumstances and carry them out logically with all the assistance of our modern inventions, we may be sure of something attaining to a respectable domestic art. Whether ecclesiastical art is to follow or precede the domestic depends upon, not the artists, but the rulers of the Church.

W. BURGESS.

S. JAMES, BURY S. EDMUND'S.

To the Editor of the Ecclesiologist.

MR. EDITOR,—In the *Ecclesiologist* for December, 1864, an account was given of the church of S. James, in Bury S. Edmund's, both in its then condition and in that of its predecessors, under the same invocation and upon the same site. This renders unnecessary any repetition of its early history, but it may be convenient for such as may not have that number at hand to briefly recapitulate the main events which issued in the building of this very noble church as we now see it, and which, by their peculiarity, gave occasion for some of those difficulties upon which you have been recently consulted.

Since that article was written, the chancel has been completely demolished. In the *débris* of the walls, important information has been obtained as to the character of the earlier structures. It was known that the original church was erected early in the twelfth century, but we have now before our eyes parts of that original structure restored

to us from the tomb of walling and buttresses in which they were built up some 150 years ago. These remains consist principally of segments of circular Romanesque arcading, probably part of a font or pulpit, and of carved fragments of the same period. There are also fragments of billet-moulded capitals and similar details. Here we have the first church, built in redemption of a vow made by Anselm, seventh Abbot of Bury, to perform a pilgrimage to S. James of Compostella, as related by the writer of the article above referred to. Upon clearing out the foundations for the new chancel, the very interesting discovery was made of north and south chancel doorways. The jambs of these were in perfect preservation, and in one of them the iron hinge-rest might still be seen. These doors were late Middle-Pointed of a very good type. They completed the proof of what was already evident from sundry stray mouldings built into the walls, that a Middle-Pointed chancel had succeeded to that of Anselm. In 1439 occurred the disastrous flood which caused so much damage to the existing nave, and reached even to the abbey church. To guard against the recurrence of such a calamity, the builders of the new nave raised the flooring to the extent of three feet six inches, thus dwarfing the chancel arch to that extent. The bases of the responds and the original glazed tile flooring were found intact, during the excavations necessary for concreting in the course of the recent relaying of the tiling. This arch, which is of clunch and of a very mixed character as regards excellence, the responds having, as Mr. Scott remarks, an early feeling about them, whilst the hood-mouldings and capitals are miserable both in conception and execution, has ever since remained in the unhappy position of having its bases buried three feet six inches below the pavement. To add to its misfortunes, it was deprived of its abutments provided by the east walls of the aisles by the prolongation of these latter a bay eastwards. Further derangement was caused by the swerving outwards of both arcades during the rebuilding. Nothing was then done to cure this declension, nor to provide against an extension of it, until recently, when massive internal buttresses have been erected on each side of the arch. A clerestory was added and a flat roof, the latter adopted probably, under the apprehension that the defects noticed above would render an emulation of the glories of the sister church of S. Mary too hazardous an experiment. Thus was the nave handed down to us and was submitted to Mr. Scott for treatment four years ago. The only addition that had been made by the piety of succeeding ages was that of majestic galleries, (said to have been designed by no less a man than Mr. Wilkins, who has left the marks of his genius in Trafalgar Square and King's College, Cambridge,) and pews innumerable, facing east, west, north, and south, thus combining varied family needs with various views of ritual. It may be mentioned, *par parenthèse*, that a laudable desire for a uniformity, nowhere else to be found unless it were in that of the dulness of the services as then conducted, was exhibited by a stern prohibition laid upon the writer of this notice from divesting his pew (of which he had lately become seized,) of its tawny draperies, unless he replaced them with similar stuff and brass nails convenient. The writer has not

yet forgotten the half-contemptuous, half-pitying look of surprise of the official at the bare suggestion of an innovation which would so materially interfere with the pleasing effect produced by the serried ranks of pews "with verdure clad and bright array" of brass nails. It may also be mentioned that respect for the dead had been carried to excess by burying them in the church, to a degree that rendered forgetfulness of them impossible even to the most thoughtless and abandoned. I am sorry to find that my discursion into other topics, but remotely connected with our present subject-matter, has too long delayed my relation of the important fact that early in the last century, about 1711, the Perpendicular chancel gave place to the structure we have recently taken down. This must have been a very painful affair, to judge from the little we know of it. It shocked the correct ecclesiastical taste which prevailed about forty years ago, and prompted various modifications exhibiting great originality of conception, and extraordinary facilities for procuring unlimited supplies of compositum. This elastic material, "an excellent substitute" for stone, was lavishly applied to the construction of Gothic window-mullions and tracery, Gothic niches and arcading—in fact, of all the received exigencies of Strawberry Hill Gothic.

Its greatest triumph was reserved for the roof. Here we had beams, principals, spandrels, &c., all "run" in plastic art, regardless of expense; whilst the *motif* of the coved chancel-roof of S. Mary was repeated in the chancel, in the same material, with a facile success. A few years ago indications were apparent that, whatever might have been the taste of the designers, they had not built for posterity. Rumours of occasional falls of cement, sometimes assuming the form of Tudor flowers in the chancel, sometimes of enrichments from the nave roof, startled the parishioners, and rendered their Sunday afternoon slumbers both fitful and uncertain. The sides of the pews were substantial, but the danger threatened from above. At last it happened that the verger announced a portentous dent on the very bookboard of a highly respectable and influential pewholder. No time was to be lost; the next stroke might make its mark upon the highly respectable and influential head of the inmate: a boarding was constructed under the ceiling, in order to intercept any future plaster avalanches, and the services of Mr. Scott were called into requisition.

Considerable discussion arose as to the form of the roof. Mr. Scott headed the flat roof division, on the ground of replacing a flat roof by a flat roof; others, with strong high-pitched proclivities, and not forgetful of the history of the church, as throwing some light on the probable grounds for the adoption of a flat roof by the builders, organized a high-pitched movement, and succeeded in persuading the parishioners, and ultimately our architect himself, of the correctness of their preference; and so a very imposing high-pitched roof was constructed in oak, at a cost exceeding £2,000. The roof adopted has collar-beams, filled in above with tracery, and supported by spandrels springing from hammer-beams, two bays ranging with one in the arcades. The principal divisions are marked by the addition of an angel at the termination of the hammer-beam, bearing a shield. These

shields are charged alternately with the emblems of S. James, S. Edmund, and S. George. The wall-plate has a very rich cornice, the lower members of which are returned along the hammer-beams.

This plan of roof of course necessitated a considerable elevation of the east and west gables, thus causing a considerable amount of blank space. At the east this amount of blank space was peculiarly felt, because of the depression of the submerged chancel arch. This was met by the insertion of a three-light window over the chancel arch. This window is very finely designed, consisting of three unequal lights, the central one canopied and containing a Majesty, the side lights being filled with adoring angels. The glass is by Hardman, and of unusual refinement and excellence. It is unfortunately placed, in more than one respect; not the least is the necessity of eking out the desirable size of the window by the insertion of blank panelling below the glass. The glass painting is too fine for its great height from the ground, and the projecting canopy which crowns the central mullions becomes, by foreshortening, somewhat confused and thickened when seen in perspective.

Such was the commencement of the work of restoration. The galleries and pews were cleared away, and a noble nave-arcade thus revealed, which astonished as much as delighted all beholders. Open benches, on the plan of those in Harrow chapel, and in oak, were ranged on either side of a laudably wide central gangway, and well clear of the piers. Similar ones were furnished to the aisles, so that there is no inferior type of seat in the church, and nothing that reminds one of our old "pauper's alley." Unfortunately, the parishioners could not be persuaded to accept Mr. Scott's benches pure and simple. Being extremely sensitive on the score of propriety, it was urged, and urged with success, that the absence of deep backs afforded unusual and dangerous facilities of approach to the nether extremities of the ladies, and that, unless precautions were taken on this side, there was no saying to what trials this sensitiveness might be exposed. This scruple took some observers the more by surprise, as they had imagined that the almost universal abstinence from kneeling which is so prevalent in certain congregations, would have proved an *œs triplex* against peeping Tom himself. It was in vain that Mr. Scott protested against the disfigurement of the seats by inserting solid backs and skirting boards in a design remarkable for its grace and lightness; it was in vain that the serious additional expense of this protective armour was insisted upon by those who reflected upon the large outlay that had to be met; it was equally in vain that it was pointed out that similar seats existed elsewhere without prejudice to good morals, or shock to the most sensitive and delicate of females; the burghers were resolved to place their wives and daughters *à l'abri de tout*.

The original intention was to retain the walls of the existing chancel, which had been rebuilt from the window-sills in the last century, casing them in ashlar and inserting new windows, and, of course, building a new roof. Upon mature consideration it became evident that the better plan would be to rebuild entirely from the ground. To build in Perpendicular seemed a foregone conclusion. It was known

that the former chancel was in that style, and it therefore seemed natural to reproduce the same form, more especially as forming the completion of the most Perpendicular of Perpendicular naves. During the process of demolition, the discovery of Middle-Pointed work, alluded to above, was made. This at once suggested the alternative of returning to a better type, and endeavouring to reproduce the purer forms of Middle-Pointed, under conditions which should exclude any violent contrast with the adjacent nave and aisles. Grave doubts on points of principle were mooted. We had a very conservative incumbent and a very conservative architect, though what there was to conserve, seeing that the field for our operations was now a *tabula rasa*, was not very apparent. Our architect suddenly found himself under the most stringent obligations, both moral and professional. He had suffered many things of many critics, and feared that more might be in store, if he violated the memory of a very late Perpendicular chancel which had disappeared for the last century and a half. "People" would cry out in reprobation, on the one hand, whilst other and more dangerous "people" would find, in any departure from the most rigid Perpendicular, a sanction for wholesale destruction. Nothing would be safe; the doings at S. James' would be at once the theme of pamphleteers and the sanction of iconoclasts.

Amidst these contending emotions, another root of bitterness sprang up to distress us. This was the question of the treatment of the chancel arch. Here the area of choice would appear to be narrower. Was this miserable distortion—a mere stump—resting on its knees, as it were, with a maimed contour and shattered details, and ever of mean material, was this to be the *point d'union* between a noble fifteenth-century nave and a nobly rebuilt Middle-Pointed chancel? Could this serve as a *callida junctura* between such members? The case may appear a very simple one, and the solution obvious. But, as I have already observed, Mr. Scott is at present under very strong conservative convictions. It was true that the arch was very mean, very ugly, very much maimed, and not in itself worth preserving. But was it not an arch of some sort, and was not that sort evidently of the fifteenth century? Besides, he felt bound to protest against a course which seemed to him only the natural developement of some profane utterances, which tradition had handed down to him, as many years since made by a leading member of the Cambridge Camden Society, with reference to King's College chapel and the nave of Peterborough. He discerned in this arch, not only a fact, but an argument; not only a fact, but *une raison d'être*. And so it seemed that the renovated church of S. James was to suffer from this blemish, as from the beginning, so to the end, when light appeared by the general consent that the question be remitted to the "public officer" of the Ecclesiological Society. The result of this appeal was a verdict in favour of a new and suitable chancel arch, and also a verdict in favour of Middle-Pointed for the style of the chancel; which second question had been submitted at the same time.

We may now congratulate ourselves upon the solution of all present difficulties, and may indulge the hope that the great work in hand may

reach its completion without let or hindrance. When completed, it will assuredly present a *coup d'œil* from west to east with scarcely a parallel in any parish church in England.

I will now conclude with a brief account of the design now in course of execution. The plan of the chancel will consist of two two-light windows at the east ends of the north and south walls. The type of these windows is late Middle-Pointed and of graceful members. At the western end of the north wall is an arch opening into the last bay of the aisle—in fact, the window opening of the old chancel before the aisles were prolonged. In this arch is placed the organ, which has been recently repaired and considerably enlarged, and provided with a handsome front designed in oak and metal-work. A corresponding arch, having the same origin as the other, opens into the last bay of the south aisle, which is enclosed and serves for a vestry. Below the westernmost of the chancel windows will be two doorways; that on the south will serve as a priest's door to the churchyard, and that on the north will be left in blank in the hope of one day securing ground on that side of the church for a sacristy. The east window is of five lights with tracery of a flamboyant type recalling the *motif* of the very graceful blank window panelling in the walls of the abbey gateway. The head is somewhat loaded with an amount of detail that will not be found very manageable when the time arrives for filling it with the painted glass which is to serve as a memorial window to the late patron. The roof will be waggon in form resting on hammer-beams, below which will curve to the walling an enriched panelling. The division of the roof will be in five greater and two lesser bays, these last being at the eastern and western extremities. The bays will be marked by richly moulded principals and sub-principals, the whole filled in with moulded panelling. The windows are very properly placed at a considerable height from the ground, and consequently rise into the hammer-beam panelling which retires to receive them. Provision is also hereby made for sedilia on the south side. Externally, the roof will stop short of the east wall of the nave to prevent interference with the window over the chancel arch. The ridge will descend in a concave line to the base of the window, and will receive a metal terminal. The new chancel arch has to be raised under some difficulty, in consequence of the restriction of the space above it by the window. This will be met by springing the arch from capitals on a level with those of the arcade instead of from a higher level, as would otherwise be done. When the unusual height of the arcade is considered, this departure from the usual practice will perhaps be held to be justifiable. It will be of considerable dignity, and have responds in close affinity, though of improved character, with those to be removed.

As regards the fittings of the chancel, there will be stalls correctly arranged for the clergy and choir. The pavement will be of coloured tiles, progressing in richness towards the east, and will be in correct ascents. In consequence of the organ having been very unwisely placed too forward beneath its arch, and thereby breaking into the line of the stalls, these will have to be placed forward from the wall, leaving a passage behind them. A suitable brass lectern will be provided

for the lessons to be read from, and metal and oak book-desks for the subcellæ. A richly carved and singularly light pulpit from Mr. Scott's designs, executed by Messrs. Rattee, was placed in the nave last year. Owing to the immense length of the nave, it has been judged necessary to place it against the second pier on the north side of the nave. Had the more prudent step of waiting until the opening of the chancel been adopted, it would probably have been found that the correct position at the chancel arch would also have proved the most generally convenient for hearing. The prayers are said from the stalls in the temporary chancel, and are well heard throughout the church.

Such are the important works in progress in this fine church. It is not too much to anticipate that, when completed, it will reach to a higher degree of beauty than it has ever yet attained, and be a witness to the care and taste of those who shall have brought it to a completion. I may mention that no church rate has been asked for, all the needful funds having been provided by the parishioners. It should be noted in justice to the Town Council of Bury, who are the impropiators of the large and small tithes, that they have recognized the claims of S. James' upon them by voting a donation to the Restoration Fund. Should the curious wish to know the measure of their conception of these claims, it may be mentioned that they have, after prolonged consideration of the case, voted £100, payable in quarterly instalments of £12. 10s. The parish is rebuilding the chancel belonging to these liberal Town Councillors at an expense exceeding £2000. Worthy successors of the last Abbot of S. Edmundsbury!

Before concluding, I must mention that the sister church of S. Mary, stimulated by the zeal of her neighbour, has just commenced the removal of the pews which block her fine interior. The galleries will assuredly follow. That noble church will then, in its *material* aspect, be all that can be desired, as an example of a parish church of the first class. Would that a corresponding improvement in the mode of conducting the services, than which nothing can be more wretched and meagre, may follow!

I am,

Yours faithfully,

J. J. B.

Bury S. Edmund's, May, 1867.

ECCLESIASTICAL FURNISHING WAREHOUSES.

WE and our correspondents have long regretted the tendency that has been noticed of Gothic art becoming a mere matter of trade and so degenerating simply into a manufacture. The general lack of real art, however, in a large majority of our architects, no doubt, has had much to do with this unhappy tendency. If men will design in such a way that a machine will carry out the work almost as well, and at a tithe of the cost, as the hand, we cannot blame the ordinary public for

buying the cheaper article which is not much worse than the dear one. Unless much more attention is paid to fine art, and unless the leaders in these matters insist upon its study and application—nothing can stop the degradation into which we are drifting. The ordinary productions of the best firms are too often wretched enough. It is very seldom worth the while of any one who knows about these things even to examine a piece of modern Gothic metal work, however costly; for he will almost always find it just of the same character and value as the cheapest; or rather, he will find that it lacks strength of character and purpose altogether. It will be just such as, at a certain price, may be turned out by the hundred, having required no skill in its execution but that of the merest mechanic; far the greater part having been stamped out by help of the steam engine, nothing but the building up and fixing is left to the hand. This state of things is the more distressing because it is disgusting people of correct taste and those who know what real art is with the whole movement; and so the demand for better work seems in danger of falling off altogether. How else can we account for the existence of great firms, whose pattern-books, (the very name makes one shudder,) contain, year after year, scarcely a single respectable pattern? If our architects would bestir themselves and show that the public can get an entirely better article by employing them rather than the mere commercial firms, we should not see the cartloads of rubbish which are now thrown broadcast over the land. At any rate, the advertising firms would not be able to keep in their pattern-books things that were miserably bad for twenty years ago. It is a sad fact, that at present public taste, though appreciating fully the difference between a good painting or engraving and a bad one, or between an original and a copy, has not been trained at all in most things connected with Gothic architecture to expect anything like real fine art, or even to appreciate it, when by a happy chance it has happened to be present. Hence, to an alarming extent, a class of work has been manufactured, and worse still, has become quite fashionable, which is really worse than the Pagan things of the last hundred and fifty years, which it was fondly hoped that the Gothic revival would remove from the face of the earth. It is, doubtless, a more convenient thing as well as far less costly to order from one of the furnishing firms so many dozen articles required, though they may be as bad in design as possible, and, moreover, have been repeated again and again *ad nauseam*. There is no doubt that the employment of an architect involves time as well as cost. But why should we be in such a hurry? It would have been better for art, better for archæology, and in every way in fact, if “*festina lente*” had been more in the minds of church builders and restorers. Churches and such buildings are not intended to last for a generation or to be always changing their fashion: and so men should wait till time and money can be spared to finish each part in a manner as worthy of the purposes to which such buildings are dedicated, as of the age we live in.

The most prominent example of the utter degradation into which church architecture is falling, and of the wretched acquiescence of the public in that degradation,—their perfect contentment in fact, with

things as they are,—may be seen in the temporary church erected at the Paris Exhibition for the Propagation of the Gospel Society and the Anglo-American Committee, and the favourable, or at least half-favourable, criticisms upon it of the press.

That such a building should have been entrusted by so august a body—such a society also as would have been expected to take a fair interest in ecclesiology—to an advertizing church-furniture manufacturer, who makes no more secret of his interest in ecclesiastical work than does Mr. Moses in the art of tailoring, is a sad sign of the times. If it was worth while showing the French our idea of a temporary church in a Gothic style, with furniture also in the same style, it was worth while bestowing some care and pains upon them. Our church architecture should not be held up as a laughing-stock to the foreigner. In this building there is not one redeeming feature. There is the same carved altar-table, with its extraordinary details, which was shown in the 1851 Exhibition; a reading-desk outside the choir facing the people; a huge chair, of fearful shape and design, on either side of the altar; the reredos, worse in design and execution than the worst days of Blore, with decorations absolutely contemptible; the stained window above, one of the worst things we have ever seen in stained glass. The metal-work is as bad in design as in execution. We particularly dislike the whole of the wall decoration, with its ridiculous scrolls twisted and twirled in all directions. We shall be heartily glad to see the back of the illuminated-text mania. Well-executed monochromatic outline pictures are what we really want for the walls of our ordinary churches. These might be done at a reasonable cost, if some good artists would take the matter in hand. The Royal Academy shows a good instance of this mode of wall treatment, in the case of Mr. J. L. Pearson's new church at Sutton Veney, near Warminster.

When building and furniture become mere manufacture, there is no longer really either architecture or art. It matters little whether the imitation be of mediæval or classical work. As far as true taste is concerned, the Gothic church-furniture pattern-book is, if anything, rather worse than the other ordinary furniture manufacturers' catalogues; for you not only have extremely bad art, but inconvenience and clumsiness into the bargain. The manufacturers' interest is to get patterns that will take at once, and become fashionable; and so art, instead of instructing, is made to pander to the eccentric fancies of the ignorant public.

There is one other great objection to these things getting into the hands of mere tradesmen which we should notice, and that is, that the designers' names do not usually appear. This acts badly in several ways. Many a designer would have hesitated before he published such designs as are to be seen in illustrated catalogues, if his name had been put to the engravings. When the responsibility of the artist is sunk in the firm, unless the artist is one of great conscientiousness and energy, such a one as is little likely, except from absolute necessity, to put himself in so unsatisfactory a position,—one, in fact, who loves his profession for its own sake,—it is only human nature that, so long as

the employers' purposes are served, no further trouble is taken. Why should men expend more toil and thought upon that for which, however good, they would receive no credit or fame, and however bad, so long as the business requirements of the employer were satisfied, they would incur no disgrace?

In the present instance, the horrible incongruity of allowing a building built for the service of God under the sanction of the Society for the Propagation of the Gospel to be really a mode of advertisement, is peculiarly striking. "Messrs. — and Co. beg to refer to the temporary church, &c. They would desire especially to call the attention of their patrons who may visit this church to the carved oak reredos, &c. &c., as specimens of the class of work executed by them." That an advertizing firm should take such means of getting customers is not to be wondered at; but the whole thing, whether we look at it from a religious or an art point of view, reflects little honour upon the societies which are concerned in the building.

NOTES ON SOME EARLY PICTURES IN PARIS.

To the Editor of the Ecclesiologist.

Greenhithe, May, 1867.

MY DEAR MR. EDITOR,—It is not unlikely that the numerous attractions of the International Exhibition will absorb the attention of the great majority of travellers to Paris during the current year: yet it is probable that among the English visitors will be some of the readers of the *Ecclesiologist*, who, notwithstanding the grand "Exposition," will find some time for the examination of objects of antiquarian interest in the French capital. It is in behalf of such visitors that I venture, with your sanction, to occupy your pages with a few notes on some early pictures now in Paris, which I made last autumn.

And first, in regard to the ancient Italian paintings which have been recently arranged in the "Musée Napoléon III.," in the Louvre. It appears from a statement in the official catalogue of these pictures, that in 1862 a Commission of Senators, Members of the Institute, and other gentlemen interested in art, was nominated by the Minister of State for the purpose of selecting from the Campana collection such works as they might deem worthy of a place in the Imperial Museums. Their labour resulted in the choice of ninety-seven pictures. The Academy of Fine Arts, in compliance with the decision of the Emperor, subsequently made a further examination of the above collection, which issued in the choosing of two hundred and six more pictures; which, with those previously selected by the Commissioners, compose the number, (three hundred and three,) now exhibited in the Louvre. I saw the six hundred and forty-six paintings which formed the Campana Gallery, in 1862; and am under the impression that among the rejected specimens were some better deserving of selection than several which appear among the privileged number. At all

events, of those which are now in the Louvre, I can only name about a dozen which seem to me to rise above mediocrity or worse; and upon these I will now make a few remarks.

(10.) A portion of a fresco, representing S. Christopher carrying on his shoulders the Divine Child who holds a globe, on which is inscribed "Asia, Africa, Europa." This fragment is grand in character, and belongs to the school of Giotto of the beginning of the fourteenth century.

(26.) The Blessed Virgin seated, and offering her breast to the Infant, Whom she holds on her knees. This is, perhaps, the best picture in the collection. There is a fine intense expression in the face of the Child which is turned towards the spectator. This painting is of the same school and date as the foregoing.

(35.) The Annunciation. S. Mary is seated within a richly-adorned portico, and listening to the message addressed to her by the angel Gabriel; a second angel kneels at her left hand, and the Eternal FATHER is sending the HOLY SPIRIT from on high. Bartolo di Fredi, (b. cir. 1330, d. 1410,) is said to have painted this picture, which is an able work, and in capital preservation.

(36.) The Presentation, is a showy but rather coarsely executed painting, ascribed to the same master, but having no resemblance to his pictures at Berlin, or to his "Adoration of the kings," in my possession.

(49.) The Blessed Virgin sitting on a throne raised on several steps, holds the Child to her bosom. To the left are two angels in the air playing on a lute and a viol. Below the angels stand SS. Nicholas and Mary Magdalene. To the right are also two angels, and beneath them SS. Peter and Dorothea. Eve reclines with a human-headed serpent, in the foreground. This is a fine and well-preserved example of the school of Siena of the fourteenth century. The manner in which our first mother and her serpent-tempter are introduced into the solemn group, is very curious and unusual.

(52.) A triptych. In the central panel S. Mary sits on a throne, which is surmounted by a canopy and surrounded by a triple row of angels. Below are SS. Peter, John Baptist, Paul, and Stephen, and four angels playing music. On the left wing, is the Nativity; on the right, the Crucifixion. In the apex, are the Almighty FATHER, the angel of the Annunciation and the Virgin. The wings of this picture are poor and feeble, but the middle compartment is very delicately painted and gracefully designed. The head of S. Mary, however, is deficient in power and expression. This work reminds one of the smaller pictures by Taddeo Gaddi, but it is assigned to the Sienese school of the fourteenth century.

(89.) Martyrdom of a saint, and (90) a Pope consecrating Bishops, are curious little paintings of the Umbrian school of the commencement of the fifteenth century. The saint, who is saying mass at an altar vested with a linen frontal and supporting a huge chalice and paten, has a plate-shaped nimbus on his head. A man in an alb is hastily retreating beneath an arch at the left of the altar. In the second picture, which is rather coarsely executed, all the bishops wear white or festive mitres.

(97.) A large altarpiece, comprising a central panel, a predella, and two pilasters. The middle compartment contains the Blessed Virgin enthroned, with the Child in her lap, and surrounded by saints and angels. The predella comprises five subjects, viz. 1, the dream of S. Jerome in which he was scourged for his love of profane learning; 2, the death of a Franciscan Saint; 3, the dead CHRIST on the edge of the tomb, between SS. Mary and John, each of whom holds one of His hands; 4, S. Francis, carried by angels, appears to a bishop who is writing in a cell and surrounded by books; 5, the Martyrdom of SS. Cosmo and Damian. Each of the pilasters contains three saints; viz. the left, SS. Ambrose, Augustine, and Gregory; the right, SS. Peter, Paul, and James. MM. C. Pini and G. Milanesi, the learned editors of Vasari, attribute this remarkable painting to B. Angelico; but, although I am not blind to its beauty, I do not think it worthy of that inspired artist. It is, however, a very important example of his school, and merits considerable attention.

(100.) Several scenes in the life of S. Jerome, by Sano di Pietro (b. 1405, d. 1481.) These are pretty specimens of this very unequal Sieneſe master. A group of saints and cherubim in the fifth of them might have been painted by Angelico.

(114.) The dead CHRIST supported by two angels, may very well have been drawn by Carlo Crivelli, to whom it is attributed.

(188.) A very fine but naturalistic *Ecce Homo*. It bears the inscription, "*Bartholomeus Mōtagna fecit*," and was painted probably at the beginning of the sixteenth century.

These are really all the early pictures from the Campana collection, which, I think, will invite the attention of an archæologist. The remainder are void of expression, and only valuable, if at all, on account of their antiquity.

I will now conduct the reader into a room which is situated on the right side, and about half-way down, the long picture gallery in the Louvre. Here is a large and interesting painting in tempera of the rare French school of the end of the fourteenth century. I had the gratification of inspecting it in the company of Dr. Waagen, who, if I am not mistaken, dates it rather later. In the centre our Blessed SAVIOUR hangs on the Cross, and above Him is about a third-length representation of the Eternal FATHER with a glory of seraphim (crimson heads) in the sky on either side. In the foreground, to the left of the spectator, a saint in a blue cope powdered with gilt flowers, administers the most Holy Eucharist to a bishop in prison who receives it through a grated window. The administrator holds the chalice in his left hand, and has on an alb of cloth of gold with a fringed stole. An attendant in red, with a crossed stole of cloth of gold, holds up his cope behind, and an angel kneels by the side of the grating vested in a blue alb with a stole over his left shoulder and tied on his right side, and his hands raised in prayer. On the right is figured the decollation of two saints. One of them has just been beheaded; and the other who is arrayed in a cope like that in which the administrator appears, rests his head (which wears a mitre) on the block. A saint, in a blue dalmatic, stands near, apparently in the custody of a person who grasps his neck with one hand, and his

shoulder with the other. The executioner wields a formidable axe, and there are several gazers behind. The subject of this picture I believe to be the martyrdom of S. Dionysius, or Denis, who, according to the legend was, with his companions SS. Rusticus and Elcutherius, beheaded at Paris by the order of the Emperor Domitian, and became, as is well known, the patron saint of the French monarchy. The background of the painting is gilt. The figures in it are of large size with little or no shadow, and were probably intended to be viewed from a distance. Their countenances are fine and expressive. This picture has not, I think, been mentioned in any of the catalogues of the Louvre, and was not there when I visited Paris in 1862.

The painting which I have now to describe is in private hands. It is a triptych, and belongs to a dealer—M. Wolsey Moreau, of 71, Rue Neuve S. Augustin. Its possessor attributes it to Memlinc, and values it at £2,000. He kindly obliged me with a photograph of this very beautiful work which enables me to send you the following minute account of it. The central compartment contains a representation of our LORD on the cross, between SS. Mary and John, with a fortified city (Jerusalem,) rocks, and water in the distance; and in the foreground, a knight in plate and chain armour, kneeling in prayer opposite a lady who is also praying, behind whom is a youth upon one knee, and with his right hand resting on his breast. Behind the knight is a shield charged with a lion rampant, and surmounted by a helmet of eight bars which has for its crest a circlet formed of rings from which arises the demi-figure of a demon with large batlike wings and uplifted claws. Just above the demon is the head of an aged man and a ring. On the door of the triptych, to the right of the spectator, are S. John Baptist standing in a rocky landscape, and below, S. Barbara holding her tower in both hands, and S. Catharine with a wheel and sword. On the left wing are portrayed the Nativity, and beneath S. Francis lifting up both hands and displaying the *stigmata*, and a personage clothed in a mantle, and rich tunic, with a falcon on his left fist. The doors are painted on the exterior in chiaroscuro, and represent within circular-headed niches, on the right, S. George, in plate-armour on horseback, about to pierce with his spear the dragon which writhes beneath his horse's right fore-hoof; on the left, S. Jerome removing a thorn from a lion's foot. In a shed behind the saint, which is fixed in a rocky recess and roofed by a sheaf of wheat, are an altar and crucifix. This wonderful picture is in the highest preservation. Mr. Weale, of Bruges, in a letter which I received a few months since, observes, "It most certainly is not a Memlinc, and although I have no documentary evidence in support of my statement, I have not the least doubt that this work is an authentic picture of Hugo Van der Goes, the master who approaches most nearly to our great Hans. As regards differences between his manner and Memlinc's, I would draw your attention to Hugo's peculiar way of drawing nude feet. He also uses his brush more freely than Memlinc, whose colour is always very thin. Hugo also was in the habit of adding details to his pictures when painted."

The doors of the Duke of Devonshire's noble triptych (containing portraits by Memlinc of Sir John Donne and his wife Elizabeth) on

which are portrayed SS. John Baptist and John Evangelist, have been assigned to Van der Goes by an able connoisseur. Whether, however, M. Moreau's triptych was painted by the above artist or by "our great Hans," is a question of little importance, as, whoever was its author, the work will well endure a comparison with the finest examples of the best masters of Early Flemish pictorial art.

I am, my dear Mr. Editor,

Very sincerely yours,

J. FULLER RUSSELL.

Mr. Weale adds: "We are going to get up an exhibition of pictures of Bruges artists of the early school,—Van Eyck, Memlinc, Roger Van der Weyden, Hugo Van der Goes, Gerard David, Lancelot Blondeel, &c.,—next year (1867) at Bruges from 15th August to 30th September. It will be the first opportunity yet afforded of comparing works of these masters; and will, I think, prove a great success. I shall be charged with the management and surveillance of the exhibition."

CANONISTS ON THE ECCLESIASTICAL VESTMENTS.

(Continued from p. 81.)

THE over-vesture, or Chesible, as touching the Mystery, signifies the purple mantle that Pilate's soldiers put upon CHRIST after that they had scourged Him, and as touching the minister it signifies charity, a virtue excellent above all other.¹

In 1560 at S. Benet Gracechurch was a vestment with lions of gold; two of red velvet with the lily-pot, three of blue satin of Bruges, four of white fustian, with roses and flowers, five of red saye with the lily-pot; and in 1562 at S. Margaret's, Westminster, a vestment of blue cloth of tissue.²

In Exodus xxviii. 31, 32, we read, "thou shalt make the robe of the ephod all of blue, and there shall be a hole in the top of it, in the midst thereof; it shall have a binding of woven work round about the hole of it, as it were the hole of an habergeon, that it be not rent." This corresponds to the chesible which is the old Pænula,—a large, round mantle, enveloping the whole person, with an aperture for the head. It was worn in wet weather in Rome in the time of Tiberius and the Flavii. In the time of Alexander Severus it was the senatorian dress, and that of persons of respectability. At length it became in and after the sixth century the peculiar dress of ecclesiastics, and was finally confined to the service of the Eucharist.³ By the third Council of Toledo, A.D. 589, degraded clergy, on their restoration, were to receive—the bishop, the stole, the ring, and the staff; the priest a stole and cha-

¹ Craumer, *Rationale*. Collier, v. 111.

² Hier. Angl. pt. 5, p. 147.

³ Dr. Rock.

suble; the deacon a stole and albe. This garment was also adorned with the scarlet *latus clavus*. From its ample folds it acquired the name of *Casula*, a little house, and *πλανήτης*, or *planeta*, to signify its flowing dimensions. S. Germanus¹ thinks it means the purple robe of CHRIST. The *pænula* was the *planeta*, and close all round, and not open. “Totum hominem cooperiebat, atque involvebat, ita ut etiam utrumque brachium cum corpore obvelaret, ut expediri aliter manus non possent, nisi contracta hinc inde subjectis brachiis, et subducta ab inferiori parte in rugas atque plicas planeta. . . . Paulatim inde a lateribus scindi cœpit, credo quia nimis onerosa res esset, donec ad hanc formam ventum est, qua utrinque aperta facile brachia excluduntur.”² *Planeta* sic dicta est, ut ipse fatetur Baronius, a *πλάνης*, quod circum errans totum ambiat corpus, quales esse antiquiores ait idem, quæ in ecclesia asservantur, quæ nempe rotundæ, ac per totum clausæ uno circumjectu totum corpus involvebant. Quare alii planetas dictas existimant, quod ejus extrema ora, hinc inde in brachia scapulasque rejecta, errabunda deflueret. . . . Adjicit Isidorus Græce planetas dictas, quia oris (sic Ferrarius, i.e. limbo et extrema parte) errantibus evagantur, ut et stellæ planetæ, quæ vagæ suo errore motuque discurrunt.”³ From the necessity of throwing back the edges of the *planeta* upon the shoulder, “hinc factum est ut inter missarum solemnium cum sacrosancta Mystera elevanda et populo ostendenda erant, quod planeta sic contracta utrumque brachium deprimeret ac prævagaret, ut difficulter attolli posset, Aræ Minister posteriorem ejus laciniam sublatam sustentaret, quo facilius brachia sacerdos extenderet, quod nunc quoque servatur.”⁴ The *planeta* or *pænula* was made the common travelling dress by the Council of Ratisbon, A.D. 742. “Presbyteri vel diaconi non sagis utantur, more laicorum, sed casulis utantur ritu servorum Dei.” The word *φαινόλη*, according to Casaubon, was so called, “quod astricta esset, et quæ partium corporis, quas tegebat, figuram exprimeret, quæque ὅλον τὸ σῶμα φαίνει, quales vestes strictiores, per quas corpori adpressas membra apparerent.”⁵ The grammarians derived it from ὅτι ὅλη φαίνεται, from its being an outer dress. “Non solum ex pelle sed etiam ex lana *pænulæ* conficiebantur⁶. . . . aut brevi villo quæ et Canusinæ, aut villosæ quæ *gausapinæ* dictæ. Duplicem *pænulam*—*scorteam* et *laneam*—*scorteam* nativo colore pellis. . . . *Pænulas* *gausapinas* albas. . . . Canusinas duplicis coloris. . . . Fuscæ a vulgo Romæ gestatæ præter pueros et milites, qui exemplo Gallorum magis rufo colore . . . gaudebant.”⁷

Alcuin:⁸ “*Casula*, quæ super omnia indumenta ponitur, significat charitatem, quæ alias virtutes excellit: de qua Apostolus, commemoratis quibusdam virtutibus, ait, major autem horum charitas.”

Amalarius;⁹ “*Casula*, quæ pertinet generaliter ad omnes clericos, debet significare opera, quæ pertineant ad omnes; hæc sunt, fames, sitis, vigiliæ, nuditas, lectio, psalmodia, oratio, labor operandi, doc-

¹ Pt. ii. c. vii. p. 32.

² Ferrarius, *Analecta*, p. 19, and *De Re Vest.* lib. i. c. 36, p. 104, Padua, 1685.

³ P. 105.

⁴ P. 107.

⁵ P. ii. l. ii. c. i. p. 65.

⁶ Cap. vi. p. 77.

⁷ Cap. viii. p. 87.

⁸ *De Div. Off.* p. 275.

⁹ *De Eccles. Off.* lib. ii. c. 19.

trina, silentium, et cætera hujusmodi. In istis enim nullus sacrorum dux negligens debet esse. . . . Duplex est, post tergum inter humeros et ante pectus. Per humeros opera exprimuntur. In eis duplex sit vestimentum, quia sic debemus bona opera foris proximis ostendere, ut eadem intus coram Domino integra servemus. In pectore duplex, quia in eo utrumque debet esse, et doctrina et veritas, veritas interius, doctrina ad homines. Hæc duo duplicia sunt conjuncta, quia tunc bene ministratur, cum opus et ratio in unum conveniunt."

Rab. Maurus :¹ " Dicta est casula per diminutionem a casa, eo quod totum hominem tegat, quasi minor casa, hanc Græci planetam nominant. Hæc supremum omnium indumentorum est, et cætera omnia interius per suum munimen tegit et servat. Hanc ergo vestem possumus intelligere charitatem, quæ cunctis virtutibus supereminet, et earum decorem suo tutamine protegit et illustrat."

B. Ivo Carnot. :² " Omnibus indumentis superponitur casula, quæ alio nomine planeta vocatur, quæ quia communis est vestis charitatem significat quæ universis virtutibus superponitur, quia ceteræ virtutes nihil sine ea utile operantur."

Rupert writes :³ " Casula vestimentum Christi quod est ecclesia significat. Est autem integra, et undique clausa, ut unitatem vel integritatem veræ fidei demonstret. . . . Casula, cum sit una et tota integra, aptatione manuum, quæ extensionem manuum Crucifixi Domini apte depingit, in anteriorem et posteriorem partem, quodam modo dividitur, antiquæ Ecclesiæ, quæ Passionem Domini præcessit, et novæ quæ subsequitur, signum est."

Gemma Animæ :⁴ " Casula omnibus indumentis supponitur, per quam charitas intelligitur, quæ omnibus virtutibus eminentior creditur. Casula autem quasi parva casa dicitur, quia sicut a casa totus homo tegitur, ita charitas totum corpus virtutum complectitur. Hæc vestis et planeta, quod error sonat, vocatur, eo quod errabundus limbus ejus utrinque in brachia sublevetur. Hæc in duobus locis, scilicet in pectore et inter humeros duplicatur, quia per charitatem sancta cogitatio et bona voluntas generatur; inter humeros duplicatur, quia per illum adversa a proximis et ab adversariis subportantur. Vestis ad brachia elevatur dum charitas bona operatur. In dextero brachio triplicatur, dum in dilectione Dei monachis, clericis, laicis Christianis ministratur. In sinistro triplicatur, dum per dilectionem malis Catholicis vel Judæis, sive Paganis necessaria corporis præbentur. Casula in dextrum brachium levatur, ut amici in Deo amentur : super sinistram plicatur, ut inimici propter Dominum diligantur, huic in supremo humero humerale superius annectitur, quia spes charitatem semper amplectitur."

Hugo de S. Victore :⁵ " Casula quæ et planeta dicitur omnibus indumentis superponitur; per quam charitas intelligitur, quæ omnibus virtutibus eminentior creditur. Hæc supra dextrum brachium levatur, ut amici in Deo amentur, replicaturque super sinistram, ut inimici propter Deum diligantur."

THE STOLE at first for many [eight] centuries was called the orarium

¹ De Ord. Antiphon. p. 573.

² De Reb. Eccles. Serm. p. 782.

³ De Div. Off. lib. i. c. 22.

⁴ Lib. i. c. 207.

⁵ Lib. i. c. 50; Erud. Theol. de Sac.

or common handkerchief, ab ore, from wiping the face, or from orare, as a vestment used in prayer.¹ It was at one time the mark of the deacon, and in the Greek Church (and in the Latin anciently before the use of the dalmatic was accorded to him) was suspended over the left shoulder. By the Council of Laodicea, A.D. 364, it was confined to deacons and priests. By the fourth Council of Toledo, A.D. 633, "Unum igitur orarium oportet Levitam gestare in sinistro humero, propter quod orat, id est, predicat." S. Chrysostom² compares it to the wings of angels: ἐπίστατε τὴν πνευματικὴν εὐφροσύνην, οἱ ταύτης γευσάμενοι, καὶ μεμνημένοι τῶν φρικτῶν μυστηρίων, καὶ τῶν λειτουργιῶν τῆς θείας λειτουργίας, τῶν μιμουμένων τὰς τῶν Ἀγγέλων πτέρυγας, ταῖς λεπταῖς ὁθόναῖς ἐπὶ τῶν ἀριστερῶν ὤμων κειμένας, καὶ ἐν τῇ Ἐκκλησίᾳ προστρέχόντων. The stole of the Greek priest is called ἐπιτραχήλιον, that of the deacon ὠρήριον,—it has ἄγιος thrice inscribed on it. The stole was not used in the primitive Church.

Ferrarius:³ "Ingenuarum et honestarum matronarum propria stola fuit, tunica scilicet manicata, sive manuleata ad plantas fluens; purpura; segmentis sive limbis aureis ornata, eademque multis rugis ac plicis contracta. . . . ἀπὸ τοῦ στέλλειν, quod est mittere, quia scilicet vestes, cum induimus, in corpore mittimus quanquam et a στολῖς, quod rugam vestis significat, dici potuerit, a plicis nempe et rugis, quibus insignis erat tunica matronalis. . . . Oraria semper linteola fuerunt angusta, et oblonga, instar fasciarum, nunquam ad vestiendum, et amiciendum, sed initio ad os emundandum, postea ex lana, aut serico, inter vestis sacrificalis ornatum assumpta.⁴ . . . Quia diaconi, ut vox declarat, erant sacræ mensæ ministri, cum linteo, sive semicinctio, et quidem fimbriato, quodque sinistro humero imponitur, quod et orarium, ad similitudinem linteorum orariorum et stola, ἀπὸ τοῦ στέλλειν, quia humero injiceretur:"⁵ why not to its resemblance to the woman's mantle, which fell from the shoulders? "Veneti orarium stolam appellant, pannum oblongum, et latiore sinistro humero injectum. Idemque olim fuit capitis integumentum sive caputium, quale passim in urbibus Italiæ ab honestioribus gestabatur, ut veteres picturæ ostendunt. Sed cum pondere prægravaret, rotundis pileolis inventis, orarium retentum, humeroque sinistro impositum. . . . Non diaconorum modo, sed et sacerdotum orarium sive stola ornatus fuit. Ita tamen ut diverso modo gestabatur, scilicet utriusque humero impositum in pectus descendens crucis figuram formaret."⁶ This "humeralis fascia, sive lorum," was used by the Emperors of Constantinople, made of silk and jewelled. "Demum et episcopi et archiepiscopi orario insignes erant. . . . Sed diversa forma et injectu, ut scilicet ab orario diaconorum et presbyterorum distingueretur⁷. . . . Etiam si orarium archiepiscopi pallium dilatur. . . . Nunc pænulæ sive Planetæ subjectum, olim etiam ipsi superimpositum." It may be seen represented on statues after the time of Constantine. Stole in Greek was used for any article of dress.⁸ It was sometimes richly bordered when worn by knights.

¹ Dr. Rock, vol. ii. on Vestments.

² Hom. 37, de Filio Prodigio.

³ De Re Vest. lib. i. c. iii. p. 225; Anal. c. 23, p. 80.

⁴ P. 83.

⁵ Cap. 16, p. 55.

⁶ Cap. 17.

⁷ P. 58.

⁸ Anal. c. 23, p. 80, Ferrar.

Alcuin :¹ “Orarium, id est stola, dicitur eo quod oratoribus id est prædicatoribus concedatur. Admonet illum, qui illo induitur, ut memor sit, sub jugo Christi, quod leve et suave est, esse se constitutum. Sunt tamen alia quæ apud illos (Judæos) non habebantur, ut stola,” &c.

Amalarius:² “Stolam accipit diaconus, quando ordinatur ab episcopo: ipsa enim utitur in opere ministerii: per stolam designatur onus leve ac suave. . . . In evangelio voluntas requiritur, quæ si etiam effectum non habuerit, tamen præmium non amittet. In eo quod stola ad genua tendit, quæ solent curvari causa humilitatis, hoc intelligimus, quod Dominus dicit, Discite a me, quia mitis sum et humilis corde: sciat se diaconus, in stola superposita collo, ministrum evangelii esse, non præpositum: Evangelium Christus est.”

Ivo of Chartres³ explains in the same manner the stola: “quæ alio nomine orarium vocatur,” adding, “a collo per anteriora descendens, dexterum et sinistram ornat latus, ut doceat sacerdotem per arma justitiæ a dexteris et a sinistris, id est in prosperis et adversis debere esse munitum, quod ad fortitudinem pertinet. sine qua ceteræ virtutes facile expugnantur, et minime coronantur. Utuntur et stola quæ alio nomine orarium designatur, qua vetus sacerdotium non utebatur.”

Rupert writes:⁴ “Stola quæ super amictum collo sacerdotis incumbit, obedientiam significat Filii Dei, et servitutem quam Dominus omnium propter seculorum salutem obiit. . . . Qui præcepto Patris, et consilio Spiritus Sancti servivit mundo, subjectis humeris peccata ejus portando, ut synagogum de Judæis ecclesiam de Gentibus assumeret. Cum ergo sacerdos stolam accipit, meminisse debet et scire, quia grande jugum licet suave, grande licet leve super se tollit.”

Gemma Animæ:⁵ “Circumdat collum stola, quæ et orarium dicitur, per quam obedientia evangelii intelligitur; evangelium quippe est suave Domine jugum, obedientia vero lorum, quasi ergo sacerdos ad jugum Christi loris ligatur, dum collum ejus stola circumdatur. Hæc primitus sinistro humero imponitur, et trans cor ad dexterum latus reflectitur, quia obedientia evangelii primum in activa vita suscipitur, deinde per dilectionem in dexterum contemplativæ porrigitur. Deinde per collum in dexterum humerum gyratur, a sinistro non levatur quia postmodum obedientia per dilectionem Dei in contemplationem attollitur, et a proximis in activa vita per dilectionem proximi non avellitur. Per stolam quoque innocentia exprimitur quæ in primo homine amissa per vitulum saginatum occisum recipitur. Beati qui hanc stolam a criminum labe custodiunt, vel maculatam lacrymis lavant, quia illorum potestas est in ligno vitæ, scilicet in Christo amissam gloriam possidebunt. . . . Stola dicitur missa, erat enim vestis candida pertingens ad vestigia, sed postquam cæpit portari, alba mutata est, ut hodie cernitur stola.”

Hugo de S. Victore:⁶ “Stola, quæ et orarium dicitur, collum circumdat per quam evangelii obedientia signatur; evangelium quippe est suave jugum Domini, obedientia vero lorum. Sacerdos igitur quasi ad jugum Domini loro ligatur. . . . Hæc primitus sinistro humero in

¹ De Div. Off. p. 275.

³ De Reb. Eccles. Ser. p. 781.

⁵ De Ant. Rit. lib. i. c. 204, 205.

² De Eccles. Off. lib. i. c. 20.

⁴ De Div. Off. lib. i. c. 21.

⁶ Lib. i. c. 48.

ordine diaconatus scilicet suscipitur. In ordine vero presbyteratus non remota a sinistro etiam dextero humero applicatur, quia obedientia evangelii primum in eis, quæ ad activam pertinent vitam, suscipitur, quæ significatur per humerum sinistram, ac deinde per dilectionem in dexterum contemplativæ porrigitur. Et notandum, quod apud antiquos non orarium dicebatur stola sed alba, quam vitæ munditiam significare diximus.”

COPE¹ were worn at the coronation of Edward VI. (1556;) ² at the consecration of John Poynt, of Rochester; and John Hooper, of Gloucester, 1550; of John Scory, of Rochester, and Miles Coverdale, of Exeter, 1551; at Queen Elizabeth’s coronation, 1558; Parker’s consecration, 1559; the obsequies of Henry II. of France at S. Paul’s, by officiating bishops, 1560, and in Queen Elizabeth’s chapel, 1560; at the Savoy, 1570; at S. Paul’s, 1588; at Queen Elizabeth’s funeral, 1603; at James I.’s coronation, and his funeral, 1625; and several other recorded occasions in his lifetime; at the creation of K.C.B., 1610; at the funeral of Henry, Prince of Wales, 1612. The marriage of the Count Palatine and Princess Elizabeth, 1612, 1613. At the Eucharist, 1617; and at Mid-Lent in S. Paul’s, 1620. On the feasts of S. George in the reigns of Elizabeth, James I., and Charles I. At Windsor, Whitehall, Hampton and Greenwich, and restored in all cathedrals by Laud, 1635; worn at the marriage of Frederick Henry, Prince of Orange and Princess Mary, 1641. They were worn at Durham, 1680; at Peterborough, 1643; at Westminster, S. Paul’s, and Lambeth, 1643; and at Norwich, 1643, and 1680; at York, 1644; at Peterhouse and Lincoln College, 1644; at S. Leonard’s, Shoreditch, and S. Giles’, 1636. They were worn at the coronation of Charles II. in 1661; at the funeral of the Duke of Albemarle at Westminster, 1670; at the coronation of James II., 1685; of George I., in 1714. At the funeral of the Duke of Buckingham at Westminster, 1721, and the Duke of Marlborough, 1722; and at the Queen of George II., 1737, and of George II., 1760. At the coronation of George III., 1761; at Durham cathedral, about 1804, until the time of Bishop Warburton; at the coronation of George IV., 1821; William IV., 1831; of Victoria, 1838.

The cope is the *pluviale* of ecclesiastical writers, adopted by the clergy to defend them from bad weather. It probably became appropriated to clerks, when it was found requisite in times of processions, or solemn visits to particular churches at a distance. It is a large, ample, flowing cloak, with a cowl or hood attached to it, hanging behind from the shoulders, fringed: it is fastened in front by a clasp.

Dr. Nicholls says that copes were instituted by Pope Stephen in A.D. 256. It is perhaps an enlarged form of the Latin colobium, called by the Greeks σάκκος, who say it was taken up in imitation of that mock robe which was put on our SAVIOUR, which was a red bag or sack. Ἐξαιρετίως δὲ ὃν ἐνεδύσατο ἐμπαιζόμενος ὁ Σωτὴρ ἐξεικονίζει σάκκον· διὸ καὶ σάκκον τύπον ἔχει· οὐδὲ γὰρ ἔχει τὸ τοῦ ἀκαλοῦσι μαίικια. Ἀριδηνλότερον δὲ τοῦτο παρίσταισι, καὶ ὃ ἐνδύονται οἱ εὐκρίτοι τῶν ἀρχιερέων σάκκος καὶ τοῦτο καλούμενον. (Symeon Thessal.)

¹ 1603. James I. Can. xxiv.

² Hier. Angl. pt. v. p. 140.

Isidore (Orig. xix. c. 31) says: "Capam dictam esse, quia quasi totum capiat hominem." Caracalla, "tunicæ laxioris et talaris species fuit, et cæteris vestibus superaddabatur pallii instar."¹

"Dicti sunt primitus a cappâ beati Martini, quam reges Francorum, ob adjutorium victoriæ, in præliis solebant secum habere, quam ferentes et custodientes, cum cæteris sanctorum reliquiis, clerici cappellani cœperunt vocari."²

"Cappa propria vestis est cantorum quæ pro tunica jacintinâ legis mutuata videtur, ita sicut illa tintinnabulis, ita ista fimbriis insignitur. Per hanc vestem sancta conversatio præmonstratur, ideo a singulis ordinibus portatur. Hæc usque ad pedes pertingit, quia in sanctâ conversatione in finem usque perseverare convenit, per fimbrias labor denotatur, per quem servitium Dei consummatur. Hæc vestis in ante aperta manet, quia Christi ministris sanctæ conversationis æterna vita patet."³

The cope which Bishop Cosin⁴ used to wear, when at any time he attended the Communion Service, was of plain white satin only, without any embroidery upon it at all; the copes in use by the canons of Durham had been provided long before his time. He and Archdeacon Wickham read the Epistle and Gospel at the consecration of Dr. Francis White as Bishop of Carlisle, Dec. 3, 1626, in "the King's copes," at Durham House chapel, London.

In 1560 we read of copes at S. Benet Gracechurch—(1) a cope of cloth of gold; (2) of red silk, with gold fringe; (3) of blue damask; (4) of satin, with blue birds; (5) of green. In 1562, at S. Margaret's, Westminster—(1) a cope of purple cloth of tissue; (2) of crimson velvet, with scallop shells of silver; (3) of crimson velvet, with flowers of gold.⁵

The cope appears to be the old *lacerna*, "quadratæ (vestes) et a latere apertæ et quæ fibulis nectabantur."⁶ It came into use not "nisi extremis reipublicæ temporibus in urbe." It was a military dress worn in camp, "vestimentum militare, et castrense, idemque quod chlamys," but afterwards worn generally.⁷ It is defined by a commentator as "pallium fimbriatum."⁸ As Isidore derives the word, from its short fringes:⁹ "Inde autem lacerna, quasi amputatis capitibus fimbriarum, neque ita laxis, ut sunt pænularum." It was called by the Greeks,¹⁰ *μανδύας*, *χλαμύς*, and *ἐφεστρίς*. "Fuit amiculum sive pallium lineum, apertum quod ipsi quandoque togæ, et hæc depositâ ferme loco ipsius togæ injiciebatur tunicæ,¹¹ nectebaturque fibulâ, vel in humero vel ad pectus, nativo ipsius colore, aut variâ infecturâ. Et quemadmodum Græcanico pallio brevior atque angustior lacerna fuit, ita facile crediderim, postquam a militiâ in urbanum habitum concesserit, laxiorem ipsa chlamyde longioremque confici cœptam, quandoquidem arcendo frigore, immo et pluviâ, toto denique corpori tegendo

¹ Ducange in verbo Capa, i. 9.

² De Eccles. Rerum Exord. p. 695, Walafrid. Strabo.

³ Gemma Anim. lib. i. c. 227.

⁴ Life, App. vol. i. p. xxvii. Oxf. Edit.

⁵ Hier. Angl. p. v. p. 147.

⁶ Ferrarius, de Re Vest. lib. i. c. iv. p. 9.

⁷ P. ii. lib. ii. c. vii. p. 78.

⁸ Lib. i. c. i. p. 2.

⁹ Lib. xix. c. 24.

¹⁰ P. ii. lib. i. c. iii. p. 7.

¹¹ Probably about the time of Claudius, Anal. p. 24, Ferrar.

assumebatur, cum chlamys, ut in antiquis monumentis apparet, vix partem corporis tegeret, nec fere ad genua pertineret . . . ex crassiore lana confectæ et malè texta . . . colore autem pullo vel rugo; "¹ being used in bad weather, "cum nondum pænulæ in urbem receptæ essent . . . non nisi albæ lacernæ togæ inditæ, cum reliquæ ferme pullæ essent." It was only a man's garment, whereas the pænula was worn by women: "Manifestum est alias lacernas crassas fuisse densoque filo contextas, hirtas et villosas quæ gausapinæ² dictæ quæ ferme albæ erant³ . . . duri crassique coloris . . . leviores alias, ac tenuiores æstate gestatas, superbi ferme coloris et improbi." Lawyers used purple lacernæ in the time of Nerva and Domitian, and red, called birrhi, *πυρροί*, and sometimes richly embroidered and ornamented with gold.

THE CATHEDRALS OF IRELAND. IV.

To the Editor of the Ecclesiologist.

DEAR SIR,—I now proceed to speak of the ancient constitution of the cathedral of Cashel. For the details of this matter we must depend a great deal upon inference and analogy; for no statutes exist at Cashel, or hardly in any other Irish cathedral, and documents are very rare. The grounds upon which I rest my conclusions will be seen as I go on; and I trust will be still further confirmed as we proceed afterwards to examine what can be discovered or inferred with respect to other Irish churches.

In 1224⁴ the Pope confirmed the number of twelve canons and a dean in the cathedral. And between the years 1224 and 1230 the records make the earliest mention of two of the usual dignitaries, (with the exception of the precentor,) that is the chancellor and treasurer; the archdeacon is mentioned as early as 1194. The number of caputular members exceeds by three what have existed since the visitation of Henry VIII. in 1537. But the absorption of prebends by dignitaries, as the prebend of Croghane by the archdeacon, and the alienation of some endowments, will easily account for this. The fluctuation in the names and numbers of prebends is very common in Irish records. Still with one exception the benefices exist now as they did in the year above mentioned.

The title of *provost* occurs as that of one of the dignitaries from between the years 1226 and 1238. That of precentor not till 1437. I would venture here to differ from Archdeacon Cotton, who makes a query whether "D. Præpositus is not precentor?"⁵ I rather suspect that this name is a vestige of the old foundation prior to the introduction of the English system; and that the provost was the head of the college or body of Culdees, or ancient members of the cathedral, who,

¹ Lib. i. c. iv. p. 9.

² Gausape ex una parte villosum, with the one side more woolly than the other.

³ C. xiii.

⁴ Cotton's *Fasti Eccl. Hib.* i. 32.

⁵ Cotton, i. 39.

it is known, in many places in Scotland, and at Armagh in Ireland, were afterwards made subordinate to the newly modelled chapters, and at Armagh at least were afterwards replaced by the colleges of vicars-choral. So it may have been at Cashel. But this difficult question of provost and of the Culdees must be reserved for discussion, when we come to speak of the cathedrals in the province of Connaught, where this title was common, and exists in some of those churches even now.

Upon the very face of it, it appears that Cashel was reconstituted upon the model of the English and Norman cathedrals, of which Rouen and Salisbury present the most prominent types. And there can be little doubt that the cathedrals of Munster and Leinster followed the same pattern, in conformity with the spirit of the decree of the Council of Cashel, which enacted conformity to the Church of England. And the use of Sarum, it is believed, was generally, if not universally adopted, at least wherever English law could have sway. There were the usual dignitaries, and a body of prebendaries more or less numerous. Those churches where dignitaries only exist now, had been maimed of their prebends through poverty or pillage.

There appears strong reason to believe that there are traces of a regular system of *residence* in the ancient cathedrals of Ireland, in principle the same as that which prevailed in England before the more modern system of *residential* was established. It does not appear that this system was introduced into Ireland, except in the cathedral of Kildare. But the dignitaries, often including the archdeacon, were in all likelihood constantly resident, as by the very nature of their offices it was necessary that they should be, if their duties were to be efficiently performed, as these involved the constant care of the church : the precentor having the government of the choir, the chancellor of the books and records, and all that pertained to its literature, and the treasurer of its valuables, and often the superintendence of the fabric. In fact this was a more wholesome system than that of *residential*, especially as abused in modern times, when there is not a simultaneous residence of all, but each canon in turn is popularly (though not always statutably) styled the canon in residence : a manifest abuse.

I infer this residence of the dignitaries from the fact, that in very many of the Irish cathedrals, there are either houses, or records of houses, and of small portions of land, just large enough to hold a residence, found close to the church, the immemorial property of the dignitaries. Sometimes, as at S. Patrick's, all the dignitaries, (including there the two archdeacons,) have considerable gardens, with remains of houses. Thus at Waterford¹ each dignitary (except the archdeacon, perhaps,) had his "mansion," (the old ecclesiastical name, still preserved in foreign churches, and represented by the Scottish word, "manse," which was the proper designation of the prebendal houses, as at Glasgow.²) It is impossible in the present paper to go into par-

¹ Smith's Hist. of Waterford (Dublin, 1746,) p. 39, and Parliamentary Papers relating to the Established Church in Ireland, 1807.

² McUre's History of Glasgow : a most valuable work, very full upon the history of the cathedral there.

ticulars. But traces of the same system (of having houses or glebes, or patches of land near the cathedral,) are observable at Armagh, Christ Church, Clonmacnois, Kildare, Leighlin, Lismore, Cloyne, Ard-fert, and Ross. But very rarely are there found any such tenements belonging to simple prebendaries.¹ Where these exist, we may reasonably be allowed to infer that these prebendaries were residentiaries.

Now at Cashel there is among the records a very interesting map drawn up by a surveyor in 1753, (for the sight of which I am indebted to the present dean,) which gives the estate of the vicars-choral, surrounding the Rock of Cashel, and also the gardens belonging to the dignitaries and two of the prebendaries. These all are situate beneath and close to the Rock on the south side of the church; and near one another. The dean's land is considerable; but the grounds of the other members do not in any instance much exceed an acre. Unless these were meant as the localities for canonical residence, it is difficult to account for what would be otherwise an anomaly, and was in fact considered so some years ago, when all knowledge of this ancient cathedral *régime* in Ireland seemed to be altogether in abeyance.

It is to be further remarked that in the great majority of instances the dignitaries had some endowments over and above the benefices which usually formed what was called the "corps" or property attached to their cathedral stall. For the most part the prebendaries "simple" had a parish with cure of souls for their endowment: the "unions" so numerous in Ireland, being for the most part, when belonging to a prebend, not an ancient cathedral endowment, but an arrangement by episcopal authority or act of council. But the rectorial tithes of other parishes, or parcels of land in addition to the glebe, when attached to dignities, have generally existed time out of mind. And I infer that they were instituted in order to facilitate and support a canonical residence at the cathedral. And thus another apparent anomaly will be explained: and it may be seen that the real abuse consists not in the endowment, but in that abuse which suffered such residence to fall into total desuetude. It was indeed within the memory of some persons alive a few years since that the precentor of Limerick resided in his canonical house near the cathedral. And it is recorded in Carter's *Life of Ormond*,² that Dr. Pullen, Chancellor of Cashel, resided there about the middle of the seventeenth century.

Of the two prebends of Cashel, Killardry, and Kilbragh, which are thus endowed with land near the cathedral, the former has for its corps an union which has existed from time immemorial. This, therefore, I deem to have been an endowment in order to residence. The

¹ I can recollect at present but these instances following:—Christ Church (but this was remodelled after the Reformation, having been conventual before.) Two prebends at Lismore; and, according to an old Visitation Book, 1615, all the prebendaries had houses; but only the dignitaries and canons lands. Two prebends at Cashel, as mentioned presently. I do not take into account the parsonage houses belonging to those prebends, whose "corpses" were parishes in the cathedral town.

² Quoted by Mr. John Davis White in his history of Cashel, pt. 2, pp. 56, 57, that Dr. Pullen, Chancellor of Cashel, resided there in his house at the middle of the seventeenth century.

other has an union, but according to the parliamentary return of 1786, dating only from an act of Council, 1781, though this perhaps may have been only some partial addition or modification. No other prebend has an immemorial union for its corps. These facts harmonize with the theory advanced, of residence being intended by such endowments. I hope to illustrate this further hereafter.

As to the general constitution of the church: the rectorial tithes of the parish of S. Patrick belong to the "economy fund" of the cathedral, that is, to the estate, which, as very usual in Ireland, is applied to the general purposes of the church, the repairs of the building, the payment of the inferior officers, and in some instances of the choir. The vicarial tithes belong to the vicars-choral, who anciently were all in orders. This is stated in a report drawn up by Mr. Leake for the chapter in 1687, and now among the chapter records. These facts illustrate an important feature of the constitution of Irish cathedrals, which I shall now endeavour to explain.

In the Royal visitation of 1615, it is said, that "*rectoria pertinent ad ecclesiam S. Patricii de Cashel, vicaria ad collegium*," (that is, to the college of vicars.) In Mr. Leake's report just mentioned it is stated, that the incumbent is the dean and chapter in general, who are guardians of the church. The vicarial tithes are given to the vicars-choral, on account of their serving the cure thereof.

And those rights exist to the present day. The church belongs to the dean and chapter; and before the cathedral services were transferred by the operation of the Act (21 Geo. II. c. 8) to the parish church of S. John's, they had the control of all the cathedral services; the vicars-choral keeping the strictly parochial duties, those which are commonly, but most inadequately called occasional; as visiting the sick, and baptisms, marriages, burials, &c. These they seem to have originally performed in weekly turns. But at least since 1782 a curate has been paid by the body; a necessity, since for some time, by a corrupt practice, the vicars were all laymen, and for many years but two were clergymen.¹

Now this constitution of Cashel is in perfect harmony with that of many Irish cathedrals.² The rectories of their churches belonged to the dean and chapter, and formed their communia, or common estate, (as it is called in the most ancient records, of the thirteenth century;) the cure of souls therefore ultimately and principally. Sometimes vicars-choral were endowed, as the chapter's spiritual deputies, out of part of their common fund; sometimes (as at Emly, &c.) there was an endowed vicar, possibly—and not at all improbably—representing an ancient college of vicars-choral. In later times, when cathedral duties strictly so called have been superseded or neglected, it has been care-

¹ As in 1728 till 1733, when all were clergymen.

² Cork, Clogher, Killaloe, Lismore, anciently Limerick; (the parish of S. Mary, formerly constituting part of the economy, has been for a long time part of the dean's corps, who therefore appoints a curate: but the rights of the chapter to perform the Service of the Church are not superseded; and only the "occasional duties"—*no part of the preaching*—there devolve, as of right, on the parochial minister;) Ardfer, Ross, Emly, and perhaps Tuam formerly; Armagh.

lessly considered that, as at Lismore and Ross, the vicars-choral have exclusive parochial power; whereas, properly speaking, they merely share this with the chapter, and entirely are subordinate to them in the performance of the stated offices of Common Prayer and administration of the Holy Communion, and preaching.

The proper view of the economy fund may resolve some more of the apparent anomalies in the Irish cathedrals. It does not appear that there was even a distinction made between a *parish* and a cathedral precinct, as understood in England. It must be allowed that the English precinct, in many cases, (as in the Liberty of S. Patrick,) in Ireland is to all practical purposes a parish, served by some member of the cathedral appointed by the dean and chapter or dean. But in Ireland the districts under the direct spiritual rule of cathedral members, whether these be deans, capitulars, or vicars, have been immemorially considered a parish, and the inhabitants, *eo nomine*, parishioners; and these districts have been generally far more extensive than an English precinct. In fact the Irish cathedrals have retained the more primitive features common on the continent, where some of the greatest cathedrals have had a surrounding district in all respects parochial; served, as was very common in France, as records abundantly show, by the canon of the week, or hebdomadar, performing all the functions of a curate, just as the vicars-choral in some Irish cathedrals, and the capitular members in others, anciently officiated.

The cathedral body performed all the stated duties in the church, including preaching, which was open of right to the parishioners. But they sustained the church, the fabric, and the necessities for service out of the common or economy fund, when such existed, or was not sufficient; when it was not, as a matter of course, and according to the common law, the parishioners supplied either the whole means or the deficiency. This I am sure can be proved in detail.

The strict examination of this question will, I am sure, issue in overruling the objection to the genuineness of Irish cathedrals, because they are generally parish churches also. Their frequent want of the noble accessories universal in English cathedrals is an accident, which does not impair their integrity; and this arises either from the neglect or misuse of the endowments of vicars-choral or economy funds, in some instances, or from the want of these accessories in others. Everywhere in theory, and most frequently in practice, the chapters maintain their rights as to Divine Service and preaching, performed either personally or by deputies appointed by themselves. But in the greater cathedrals, both the choral service and the parochial duties are alike sustained.

The consolidation of parish churches with cathedrals is a fact very much misunderstood. In a Parliamentary Return, printed May 1824, and now before me, the object of which was to inquire into cathedrals consolidated under 21 Geo. II. c. 8, it was expressly stated, by the officials, that "by Act of Lord Lieutenant and Council, dated 10th of July, 1749, the Cathedral Church of S. Patrick Rock, Cashel, was consolidated with the Parochial Church of S. John the Baptist, Cashel. *No other Act of this description appears in the Records of this office.*"

And by that report, and by other documents, it appears that these cathedrals have been used as parish churches from time immemorial, therefore having capitular foundations and rights: Tuam, Clogher, Clonfert, Cloyne, Cork, Ross, Cashel, Elphin, Killala, Kildare, Killaloe, Limerick, Ossory, Raphoe, Lismore, Emly, and I believe, every one except Armagh, which was consolidated by 15 & 16 Geo. III. c. 77. Whether Kildare has a parochial precinct, I cannot say. In all probability the remark applies to all. Some distinct observations will hereafter be made upon the modern foundation in Ulster by King James I., which seems never to have practically carried out the original design. But as far as cathedral rights are sustained, they bear out what has been now alleged.

It remains to say a few words upon the "*communia*" or economy funds. These funds are now universally applied to the common uses of the Church, as originally intended. But the surplus (if such ever existed in Ireland, which seems doubtful,) was never divided among the capitular members. Still they were applied, among other purposes, to the payment of the *commons*, or distribution, or allowance, made to the members of the Church during their actual residence, as statutely enjoined in many English cathedrals, &c. But the "*communia*" were formerly much more ample: consisting not only of the rectorial tithes, and other estates, (some of them as at Kildare, alienated in disturbed times,) but also of oblations, altarages, and other casual sources of revenue, swept away at the Reformation. Thus it happens, that in the old taxation, the *communia* are mentioned as belonging to many churches, where not a trace of common property remains. The estates of the dignitaries and prebendaries were usually (not universally, as Kildare is an exception as far as the canons are concerned,) the separate endowments, generally from parishes annexed; though the system was different in Connaught, as will be hereafter shown.

As for the vicars-choral, by the very nature of their constitution, perpetual residence was required, in order that they might form a permanent body, either supplying the place of absent capitulars, or assisting them in choral duties. They were not mere choirmen, but ministers of divine service in all its parts, whether belonging to priests, deacons, or laymen. Originally they were commensurate in number with the capitulars, but as residence fell off and was confined to the dignitarii, the *personæ ecclesiæ*, on whom the actual and daily care of the church fell, the vicars were gradually reduced to the same number as the resident capitulars. Hence it is that four, five, or six are the most usual number of vicars-choral in the fourteenth and following centuries. The reduction to one, as at Ross, Cashel, and Tuam, was a great abuse. Now the cathedral and parochial duties being so closely connected, the vicars-choral in general performed both, and most probably both in weekly courses. But when the cathedral service and system fell into disuse, (as notoriously at Lismore, the most flagrant instance,) the parochial duties were alone recognized, and the bad custom arose of the body appointing a deputy or curate, sometimes from their own body, to attend to them. Sometimes, indeed, the daily service or some weekly services were also taken in their rotation;

but the simultaneous attendance of the whole body, as a choir, was totally lost sight of. Never indeed totally at Cashel. But my remarks (and they will not be very long) on the Church service at Cashel must be reserved for my next paper. I trust enough has been said to afford at least a presumption (to me it appears much more,) that a regular and well devised system of cathedral order and worship was established at Cashel. If this be so, what has been alleged will much fortify the remarks hereafter to be made on the system of other cathedrals in Ireland.

I remain, dear sir,

Faithfully yours,

Peterstow, Ross, 25th May, 1867.

JOHN JEBB.

TWO NORWEGIAN CHURCHES.

A NEW brochure of the Norske Bygninger fra Fortiden has reached us from Christiania. The text, by Mr. Nicolaysen, is furnished with an English translation; from which we extract the following interesting particulars:—

Vernes church, in Stiordal. This is a well-proportioned and well-preserved stone church,—a rare feature in Norway. The roofs, the sacristy, and the chancel arch have been modernized. The plan comprises chancel and nave, with a small chapel on each side of the chancel arch; and a western tower, which, as being vaulted and having no external door, Mr. Nicolaysen pronounces to have been used originally as a baptistery. The date of the church is assigned to the beginning of the thirteenth century. The original roof—if we understand the author's text—is still preserved above the modern ceiling.

Mare church, in Sparbo. Also a stone church, but much mutilated. It has lost its western tower altogether; but retains fragments of its original open roof. The date is set down as late in the twelfth century. An inscription is mentioned as remaining “over the altar-table's relique repository.” We wish this inscription had been given.

The plates, accompanying this number, will be explained in the letterpress of a later publication. They represent curious and beautifully carved details from several timber churches.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held on Tuesday, April 2, 1867, at Arklow House: present, A. J. B. Beresford Hope, Esq., M.P., President, in the chair; Sir Charles Anderson, Bart., Lord Richard Cavendish, J. F. France, Esq., Rev. S. S. Greatheed, Rev. J. C. Jackson, Rev. J. Fuller Russell, Rev. William Scott, and Rev. B. Webb.

The Rev. H. T. Ellacombe, M.A., of Clyst S. George, was elected an ordinary member.

A letter was received from Herr Reichensperger, of Cologne; and a parcel of books from the Royal University of Christiania. A volume of exquisite photographs from the wooden altar-triptych of Brüggemann, in Denmark, was submitted for examination.

Mr. W. H. Crossland, of Leeds, met the Committee, and exhibited his designs for the completion and ornamentation of Copley church, near Halifax, and for his new churches at Ossett and Marsden, Yorkshire. He reported that his town hall, at Rochdale, was now twenty feet high from the ground. Mr. Ruddock came and exhibited some photographs of stone-carvings, executed by him for Copley and other churches; and also some bas-reliefs and effigies—one of which, that of S. Hilda, was especially beautiful. The Committee next inspected some casts of mediæval lettering used by Messrs. Warner in their bell-foundry. The pastoral staff, designed by Mr. R. Herbert Carpenter, for the use of the Bishop of Chichester, was examined. Mr. Barkentin brought for inspection the pastoral staff which is to be given to the Bishop of Dunedin by his colleagues of the Ecclesiological Committee. Mr. Burges, the designer of the staff, also met the Committee. It was agreed that Mr. Barkentin, of No. 291, Regent Street, should be appointed goldsmith and silversmith to the Ecclesiological Society, in place of Mr. Keith; and Mr. Burges undertook to superintend all designs for church plate, &c., to be made by him under the sanction of the Society.

Mr. Beazley consulted the Committee as to lowering the old seats and other works in the restoration of Ambrosden church, Oxfordshire. Mr. Slater exhibited his designs for the restoration of Cashel cathedral; also for a new chapel added to a private school at Cheam, Surrey, and for the new church of S. Mary, Dumfries, N.B. He also showed his designs for the restoration of S. Leonard's, Hardwyck, Northamptonshire.

The Committee further examined a photograph from the south-east of Mr. White's new church of S. Saviour's, Aberdeen Park, Highbury; also his designs for the enlargement of S. Mark's church, Wolston, near Southampton; for the extension of S. Andrew's, Deal; for the restoration of Holy Trinity, Drayton Parslow, Bucks; for the renovation S. John's, Antony, Tor Point; for new schools at Loughton, near Stony Stratford, and at Hanwell, near Banbury; and for a new parsonage at Landkey, near Barnstaple. Mr. Clarke sent for inspection his design, in conjunction with Mr. Hayter Lewis, for a new front to the premises lately hired by the Architectural Museum, in Westminster; also his designs for a new church about to be built in the parish of Chiselhurst, Kent, and for a new church at Bandon Hill, near Croydon. Mr. Withers laid before the Committee his designs for new churches at Lampeter, Cardiganshire; Coxhoe, Durham; and Cassop, Durham; also for the new parsonage of S. Philip's, Clerkenwell; for a reredos in Hotton church, Lincolnshire; and for his English church at Wildbad, in Wurtemberg. He also brought an interesting collection of photographs of Pointed works built in America, by Messrs.

Withers and Vaux. The Committee examined a volume of proofs of exquisite architectural woodcuts, executed by Mr. Orlando Jewitt; and a photograph of Mr. Redfern's effigy of our Lord in Majesty, intended for the west gable of the nave of Salisbury cathedral. The Committee finally voted £10 to the Building Fund of the Architectural Museum.

NEW CHURCHES.

S. —, Upper Clapton.—A new church is shortly to be commenced at Upper Clapton, which will, we understand, cost from £10,000 to £12,000. From the photographs which we have before us, it will, we fear, be only another addition to the unsatisfactory churches which have been erected in the parishes of Hackney. There is some merit about parts, especially the proportion of the tower and spire, which remind one of some of the Lincolnshire examples: but there is a striking want of originality in every part. The upper lights of the tower are in the style of the thirteenth century, as are also the piers of the nave, whereas the rest of the detail is fourteenth century. The church consists of nave, aisles, with gabled roofs, timbers open to ridge; tower and spire at the end of the south aisle; the east end facing the road. We particularly dislike the semihexagonal apse with each side gabled and crocketed. The whole is just such a church as any architect's assistant, of fair ability, might design. It is not to such buildings as this that we are to look for progress in our future architecture.

S. Chad, Far Headingley, Leeds.—We have seen photographs, exterior and interior, of this extremely fine design, by Mr. Crossland. We can speak of it in terms of the highest approbation. The interior perspective represents a stately nave, ending in a five-sided apse; the arcades and clerestory-windows being continued all round the apse, and thus a procession-path, or retrochoir, being gained behind the altar. The effect is exceedingly good. The choir has a low stone arcaded screen. The roof is a cradled one, the apse being ribbed. Externally there is an admirable effect of the large and lofty continuous clerestory; and the western tower is massive, and well-proportioned. It is surmounted by a dwarf octagonal spire rising from between four pinnacles. The aisle is scarcely of sufficient importance. We fear that the procession-path is merely utilized for vestries.

S. Mark, Wolston, near Southampton.—To this church, built about six years ago, Mr. White has lately added a good-sized chancel with chancel-aisle, vestry, and organ-chamber. The organ-chamber is an apsidal projection to the east of the chancel-aisle, which is a very unusual, but a very picturesque, expedient. The new work is decidedly original and effective.

S. Andrew, Deal, Kent.—This church was built about 1858. Mr. White now enlarges it eastwards, by adding a chancel and chancel-

aisles. This new chancel is of two bays, separated by an arcade of two from its aisle on each side. The sanctuary projects further eastward. The ritual arrangements are quite correct. There is a low screen; stalls and subsellæ; good levels to the sanctuary, and a proper footpace. There is also a constructional reredos, in three panels, with sculptured subjects, representing S. Andrew bringing S. Peter to our LORD, in the middle, and, in the side ones, S. Andrew and S. Peter. An effect of chancel arch has been obtained by inserting a wooden ribbed arch between two old principals.

Holy Trinity, Ossett, Yorkshire.—We have already noticed this church,—one of Mr. Crossland's. It has been worked out very successfully; and has received some beautiful carving from the chisel of Mr. S. Ruddock. Some of the capitals are excellent. The pulpit has carved statues in niches all around it. There is also a reredos, containing sculptured reliefs of the Last Supper, the Annunciation, the Adoration of the Magi, the Bearing of the Cross and the Agony. All these are represented with feeling and delicacy; especially the Last Supper—though that subject is, as we think, very unfortunately chosen for an altar. It is strange to see a mean table below a reredos of this kind.

Holy Innocents, Hartford, Connecticut, U. S.—Of this church, designed by Mr. F. C. Withers, of New York, we have seen a photograph taken from the north-west. The plan is cruciform, with a tower and spire engaged at the end of the north transept. The style is an Early Pointed. The nave has a clerestory of three large dormer windows, its aisles have lean-to roofs, and three-light windows, with somewhat exaggerated buttresses. The west end has a doorway under a projecting pedimental head, and a truncated window above, which has three multifoiled circles under a common hood. At the intersection of the transept roof, with that of the nave, is a small square bell-turret. The tower, though placed in an unusual and infelicitous position, and spoilt by a gabled vestry or organ-chamber attached to its west side, is a good and well-proportioned composition, capped by a massive and lofty quadrangular spire, which passes at a certain height into an octagonal spire rising from between four quadrangular corner pinnacles. The churchyard shows numerous monumental crosses. On the whole, this design very much resembles an average specimen of an English church of fifteen years ago.

S. Paul, Cassop cum Quarrington, Durham.—A new church for a poor colliery district, designed by Mr. Withers, at an estimated cost of only £1200, being wholly built of stone. The plan consists of a nave 55 feet long by 25 feet broad, a chancel 25 feet long and of equal breadth to the nave; a vestry, north-east of the chancel; and, at the west end, a narthex-like porch, with its entrance on the south side, and the basement of a future tower. The arrangements are good; with a stalled chancel; but the ecclesiastical authorities have interfered to disarrange the proper levels. The style is First-Pointed; the side windows being broad lancet-lights; while the east window is of three unequal cinquefoiled lights, with a quatrefoiled circle over each of the external

lights; and the west window, above the lean-to roof of the narthex-like porch, is a sexfoliated circle of plate tracery.

S. Mary, Coxhoe, Durham.—Another small colliery church, designed by Mr. Withers, to be built of stone for £1785. The plan has a nave 85 feet long by 28 feet 6 inches wide, with a southern porch at its western end; a chancel 28 feet 6 inches by 24 feet, and an organ-chamber and vestry on the north side. The accommodation is for 491 persons. The architect designed the building with proper levels and a properly stalled chancel; but the Bishop and the Archdeacon have compelled him to reduce the chancel levels and to insert a prayer-desk facing west! The style is an Early-Pointed. The east window is of five lights, unequal both in height and in breadth, the whole grouped under a common hood, with one large and two small foliated circles in the head. The west window is of too much the same type, only with four lights instead of five. Foliated circles are also introduced above the alternated two-light and three-light windows of the nave. Arches are left for the future addition of an aisle.

NEW SCHOOLS.

Loughton, near Stony Stratford.—Designed by Mr. White. The school-room is 25 ft. by 16 ft., with a class-room and a porch. The exterior is picturesque, with good moulded windows and a square bell-turret pyramidally capped. The walls are of brick; the roof of tiles.

Hanwell, near Banbury.—Mr. White is about to build schools here, of stone, with brick lining, and a stone bell-gable. The school-room (for a mixed school) is 27 ft. by 15 ft. 6 in. There is a good class-room and a porch. The detail is good throughout.

NEW PARSONAGES.

S. Philip, Clerkenwell.—A well-designed house, of moderate size, by Mr. Withers. The material is white brick with red bands. The windows are provided with sashes, and have square heads under Pointed hoods. A staircase window gives an opportunity for a large transomed window of two lights with a quatrefoil in the head. The chimneys and sky-line are successfully enough treated. The cost is £1800.

Llanbadarn Vawr Vicarage, Cardiganshire.—An unpretending house, intended to cost £1400, designed by Mr. Withers. It has no distinctive architectural features except good chimneys and high-pitched roofs.

Llanfihangel-y-Cryddin Vicarage, Cardiganshire.—Also by Mr. Wi-

thers; a house of very simple design, costing only £1000. Here again good chimneys and roofs are the only notable particulars.

Tremaine Vicarage, Cardiganshire.—A house, of the same cost as the last, by the same architect, and of the same style. The planning of all these is varied, ingenious, and carefully adapted to the particular sites.

CHURCH RESTORATIONS.

Holy Trinity, Drayton Parslow, Bucks.—A small church, hideously disfigured, has been excellently restored and rearranged by Mr. White, with a considerable extension of the chancel eastwards. The nave has a new roof, the old lead having been recast and used again. The chancel receives new stalls and subsellæ, reredos, pavements, &c.

S. John, Antony, Tor Point, Cornwall.—This small building has been rearranged and renovated by Mr. White. It has returned stalls and other good fittings, including a simple triptych-like reredos. The nave has received a new roof.

S. Stephen, Copley, Yorkshire.—Mr. Crossland has added to this beautiful church an excellent low chancel-screen of wrought iron. It is a very effective piece of design. The initials of the munificent founder of the church, E. A., are worked into the design.

NOTICES AND ANSWERS TO CORRESPONDENTS.

Secular Gothic Works in the United States.—We have examined with much interest a series of photographs of designs for town houses, villas, &c., built by Messrs. F. C. Withers and Vaux, at New York. They exhibit very much the same features as our own improved suburban architecture. The sky-line is well attended to; and the detail is good and characteristic. The windows seem smaller than is usual in our own best examples; but for this there may be climatic reasons.

PHOTOGRAPHS IN THE CATACOMBS.

We quote the following interesting paragraph from the current number of the *Bulletin Monumental*:—

“Mr. J. H. Parker has caused several paintings in the catacombs to be photographed by means of the magnesium light. These photographs, which are a perfect success, have been presented to his Holiness, who has condescended to give the learned English archæologist the most flattering reception, to praise him for his labours and for the encouragement which he extends to the arts, to express to him in fine his sovereign satisfaction. It is well known how costly is the execution of photographs by magnesium; let us hope that Mr. Parker will obtain the permission for which he has applied to have other

frescoes of the earliest Christian period photographed; he will thus be able to render new services to art and to science."

The following circular has been issued:—

"PROPOSED RESTORATION OF THE PARISH CHURCH OF TUTBURY.

"It is contemplated to commence the restoration of the fine old Parish Church of Tutbury, Staffordshire. The foundation of this, which was once a Priory church, dates from the reign of William I., and the existing portions form a very striking example of the massive grandeur of the Norman style of architecture. The west front, in particular, is of singular richness, and the great doorway, with its several recessed orders of pillars and highly ornamented arches, is widely known to church tourists, being perhaps the finest Norman doorway in the kingdom.

"Tutbury itself is a place conspicuous in the history of the Midland district, and is specially memorable from its connexion with the fortunes of Mary, Queen of Scots, who here underwent a long period of imprisonment.

"The commanding position of the church, on the brow of a hill, above the river Dove, and beneath the shelter of the castle walls, attracts the notice of travellers, and hundreds visit it in the course of every summer. To many of these the present mutilated condition of the church has long been matter of regret, and the wish for its restoration has been constantly and strongly expressed.

"The chancel was altogether demolished in the reign of Queen Elizabeth. The nave has a flat plaster ceiling, covering wood-work, which is in very bad condition. A beautiful Norman doorway on the south side of the church is blocked up, and presents a tasteless window. The flooring of the church has been raised by about eighteen inches, and hides the bases of the pillars, destroying their proportion. The old triforium has been converted into a clerestory, the original clerestory having been destroyed, together with the vaulting of the nave aisles. The ashlar work of the interior is hidden by repeated coatings of lime wash.

"It would be obviously hopeless to attempt at this time a complete restoration of the fabric; but a commencement may well be made, and succeeding generations will not be remiss in following the example which may now be set them. An opportunity for this commencement has been afforded by Sir Oswald Mosley, Bart., of Rolleston Hall, who has very recently become the Patron of the living, and who munificently offers to rebuild the chancel, provided that some corresponding effort is made for the restoration of the nave. In consequence of this proposal, Mr. Street, the eminent architect, has been requested to prepare plans for the rebuilding of the chancel, and the restorative work proposed to be done in the nave. Mr. Street's estimate for the latter is about £1300."

The church of Easthampstead, near Bracknell, has been rebuilt by Mr. J. W. Hugall. We shall hope to speak of it more at length on a future occasion.

We hope in an early number to notice, from actual inspection, some of the recent successful "recastings" of Wrennian churches in London.

Mr. Barkentin, of 291, Regent Street, has been appointed goldsmith and silversmith to the Ecclesiological Society. He will execute church plate from the designs of Mr. William Burges.

THE
ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CLXXXI.—AUGUST, 1867.

(NEW SERIES, NO. CXLV.)

THE CATHEDRALS OF IRELAND. V.

To the Editor of the Ecclesiologist.

DEAR SIR,—In this letter I hope to finish my observations on the cathedral of Cashel, and then to proceed, though of necessity in a more succinct manner, to the other ancient cathedrals of Ireland. Many of the observations in this and the preceding letters will apply to those other churches.

Of the primitive method of performing Divine Service, before the adoption of the English system, I hope to speak more fully when treating of the churches in Connaught, when some allusion will be made to the old Irish Liturgy, illustrated by Dr. O'Connor and Dr. Todd. At present it may suffice to remember that in all probability nothing like a regular capitular system was known before the time of the Council of Cashel: that there were not two classes of clergy, such as canons and inferior choral members; and that there was nothing which could be rightly called a choral service. I suspect that Cormac's chapel, or the ancient building on whose foundation it was erected, was the actual Domnach, or stone church; the ecclesiastics occupying the small chancel, without stalls, or more than benches; the aspect of the choir and of its occupants being very much like that which we see in the old pictures of the interiors of small convents or friaries abroad. Before Diocesan Episcopacy was established, there were no cathedrals properly so called; though certain buildings had the prescriptive dignity of mother churches, and some gradually became actual cathedrals, from being in the course of time the fixed sees of bishops.

As to the performance of the Divine Service in this cathedral, it is almost unnecessary to remark, that since the famous Council of Cashel the use of Sarum was generally adopted in Ireland, whether without any exception in the remoter parts, no documents remain to inform us; but in all probability not. And as the general framework of the Church is analogous to that of Sarum and the cathedrals of old foun-

dation in England, there seems little reason to doubt that its services were conducted on the same model. Thus we have dignitaries with similar names of office, a college of vicars-choral, and indications of residentiary houses for the dignitaries, and for one or more prebendaries.

And from this latter circumstance, and from the fact that all traces of other prebendal houses have disappeared, it may be fairly inferred that residence, originally incumbent upon all capitular members, was, in the course of time, perhaps not very long after the newly formed constitution of the church, in the thirteenth century, confined to the dignitaries, or *personæ ecclesiæ*, according to the general method both in England and Ireland, and to two prebendaries, who might have either had each some specific office, or else acted as substitutes of the other prebendaries: though this latter conjecture seems doubtful.

An examination of the constitution of Irish cathedrals, as far as can be collected from the designations of their members, has convinced me, that wherever a precentor was instituted, a regular choir on the English model, either existed or was contemplated. In some places the title never existed, because that model was obviously not followed. In some others of later foundation, in King James's time, for instance, the dignity of precentor was never constituted; which fact indicates, I conclude, want of means for the establishment of a choir, while in others of the same foundation the title exists, though choirs have never been formed, the title however indicating an intention.

And thus I would reason as to the chancellorships and treasurer-ships; that the offices were intended to be real, and not mere titles of dignity, as they are now unworthily regarded: and all the four dignitaries, having specific duties, requiring constant attendance, were required to reside always and simultaneously, as the *personæ* of the church: a regulation much requiring revival. For this purpose the dignitaries were endowed with special glebes, or rectorial tithes: not to support the false dignity of an empty name, but to enable them to maintain canonical residence, and to keep hospitality. I am now but recapitulating what has been said before (p. 177;) but the principles involved are so deeply connected with the solemn service of God, that I am most anxious to impress and enforce them.

It is also to be observed, that by a very wholesome regulation, common to all ancient cathedrals, the archdeacon was always a member of the chapter, and had for the most part a residentiary house; though it is well known that according to the general system, his residence was not as strict as that of the other dignitaries, on account of the avocations implied by his office, which anciently, by the way, was practically the same in Ireland as in England.¹

Of the choral service at Cashel but scant information can be obtained. The vicars-choral, I have already shown, participated with the chapter in cure of souls, and in all offices of the church; those in the choir being of course of the same kind as were performed at Sarum.

¹ Archdeacon Cotton (*Fasti Eccl. Hib.* vol. i. p. 52,) states this fact, and shows from a visitation book, A.D. 1603, that so late as that time the visitation of the archdeacon continued three months annually, and that then the archbishop's visitation, also annual, was suspended.

The earliest mention of any individual vicars by name is in the Visitation of 1615. Harris, in his edition of Ware, says the college anciently consisted of eight vicars, choristers, an organist, sexton, and purveyor.

It is known that vicars-choral existed in 1330, when Archbishop Walter de Rede was a benefactor to them,¹ but their numbers are not recorded. It is probable that originally, as in other cathedrals, they were equal in number to the chapter members, but that afterwards as usual, they were diminished, and probably represented the actual residents only. In later times they were only four or five; thus the Visitation of 1615 says there were *eight*, and that then they were reduced to four; Harris mentions five in his time, (1739,) all clergymen, whereas they had before been both clergymen and laymen, and that they were nominated by the five dignitaries, (thus indicating them to be the actual deputies, or rather assistants of their principals, or *domini*.) and that they were all instituted by the dean. This number continued till the parliamentary act of 1836.

They were probably not a corporation till 1406, when Archbishop Richard O'Hedian built their hall. They were further endowed by Abp. Cantwell (1450-80) at a time when the enlargement or endowment of similar foundations prevailed in both our islands.

As for the sustenance of the choral service, this appears to have fallen into total desuetude in the early part of the sixteenth century at least. The records of Visitation in 1615 say that there were but two attending the church, of whom it is stated that "*alternis vicibus serviunt.*" In the same record however it is represented that the corps had been impoverished by Abp. Miler Magrath, (1571-1623,) (whose avarice and want of principle are notorious,) but that he promised to get a mortmain to establish four vicars, an organist, and a college. It may therefore be inferred that the organist had been a previous member of the foundation probably established in the fifteenth century, when his function was in general made distinct, and when the College of Vicars was more amply endowed, as stated above.

After this time it appears that the choral service was revived by Lewis Jones, Dean of Cashel, who was appointed in 1609, and made Bishop of Killaloe in 1633. He was recommended to Archbishop Laud for the Archbishopric of Cashel in 1629, on the ground that he had rendered good service to the see, had restored the cathedral church, and established a choir there, which before his time had been quite extinguished.²

Prior to 1702 nothing is recorded in the Visitation Books of a distinction between clergymen and laymen. Two however in that year are styled clerks; and three in 1728. So till 1733, when all five were clergymen.³ Down to 1782 from that time, two at least were in orders, and were responsible for the parochial duties of S. Patrick's Rock, and paid £25 to the curate of the same, (one of their own body.)⁴ The corrupt nature of this arrangement has been already remarked upon.

¹ Cotton, i. 3.

³ Ib. v. 14.

² Cotton, i. 35.

⁴ Visitation Books.

During all this time no record exists of any choral service, except the above record of Dean Jones's reformation. By Archbishop Agar's influence, however, (between 1779 and 1801) the choir was revived, and an organ erected at his expense; and efficient lay vicars appointed, either as substitutes or deputies of the clergymen who had been inefficient. But these lay vicars having made improper leases, it was afterwards arranged that clergymen should be appointed, merely as trustees of the estate, with £5 a year each, and having lay deputies. The choir was most efficient for many years. But, unhappily in 1836, the property was transferred to the Ecclesiastical Commissioners, on the ground that the actual vicars had not performed their duties; one instance, out of many, of the injustice done by hasty ecclesiastical legislation. However, it must be admitted that the present Ecclesiastical Commissioners have shown of late a care for the choral service at Cashel, as elsewhere, and have maintained out of the estate a small but very respectable choir.

This unhappy legislation would never have taken effect had the genuine nature and offices of a cathedral choir, or rather of vicars-choral, been properly understood in the last century. In Archbishop Agar's time the false notion had got abroad that the choral service was the office of laymen, and it was forgotten that several clerical duties were involved in the offices belonging to the college; not only cure of souls discharged in weekly rotation, but constant attendance of all in the choir, and the chanting of the prayers and litany, and all the functions which appertain to the non-capitular members. Had this principle been recognized by Archbishop Agar, the college would have been reconstituted according to its ancient system, and thus been saved from that which Archdeacon Cotton justly calls "a highly penal enactment." I believe the Ecclesiastical Commissioners are now awakening to a recognition of the fact, that a choir requires some clergymen to be at least part of the body.

Since Archbishop Agar's time the cathedral service has been decently performed on Sundays, holidays, and Fridays, by lay vicars, choristers, and an organist. Till lately, however, when a better order of things has arisen under the auspices of the present dean, the prayers and litany were not chanted; the choral parts being the psalms, canticles to a service, anthems, morning and evening, the responses to the commandments, and Nicene Creed.

By the Visitation Book of 1664 it appears that the dean visited the vicars-choral once a year. They had till lately a hall for the transaction of their corporate business in a street some way from the old cathedral. They were always regularly installed as well as the chapter members.

With respect to other parts of the cathedral system, as established at least since the Restoration at Cashel, little is to be said. The system prevalent in Irish cathedrals has been maintained, viz., that of having an economist, one of the chapter annually elected, who has charge of the economy fund, which provides for the payment of the church officers and the sustentation of the fabric, but which no longer affords any stipend to the chapter members; and also having a residentiary

preacher, appointed by the chapter, and paid fixed stipends by those members who do not discharge in person their preaching turns. No residence is required from any chapter member as such; the dean himself residing rather in his parochial than capitular capacity.

In 1675 it appears that there was a subdean.

I must add a few memorandums to those already made; and they are scanty enough.

As one proof of the dilapidated and miserable state of this cathedral after the wars and revolutions preceding the Restoration, is to be noticed a chapter order for rebuilding the "chancel or quire" in 1667; another for roofing the steeple (or square central tower) in 1674, which was done at the expense of £20, (the chapter estate being then apparently at a very low ebb.)

In 1675 Terence Tierney was ordained by Archbishop Price in Cormac's chapel; and it appears that this chapel was used as a chapter-house, and furnished accordingly, in 1668 and 1682.

*In 1730 Archbishop Bolton was enthroned in the old cathedral; Archbishop Whitcombe was enthroned by the subdean in both the old and new cathedral in 1752.

There is a very interesting record in the registry of Cashel, given by Archdeacon Cotton, (i. 15,) which states that Archbishop Thomas Price held several synods of his clergy, from 1667 to 1682; and that at one of them, in 1676, Mr. Terence Tierney (mentioned above) was appointed to read prayers in Irish, and to preach in the afternoon of Sundays in the cathedrals; and that these prayers were continued in 1678 and 168-. He was paid a stipend by the archbishop and clergy. He was a convert from Romanism, and Curate of Cashel. Another agent of the Archbishop in this good work was Paul Higgins, Vicar of Templemore.

The only remaining remark which occurs to me is, that in the modern cathedrals each of the five vicars has his stall on the same range with the prebendaries: an arrangement which I have no doubt is ancient, as, whenever there was room, the non-capitular priests occupied part of the upper "form." But I have my doubts as to the correctness of another feature of the modern choir, viz., that the chancellor's and treasurer's stalls are not placed at the extremities, as is the general custom in cathedrals of the old foundation.

Let me now conclude these remarks with earnestly entreating those who have the welfare of the Church at heart, to consider and urge at least the desirableness of such a venerable cathedral as that of Cashel to its genuine use as a *house of prayer*. It is to be feared that this great object, for which collegiate churches were mainly founded, has been merged in what is a consideration quite separate, though doubtless important, that is, the duties of chapters as assistants and counsellors to the bishop. Let us not regard it as an impossibility, or as a thing inexpedient, to attempt the restoration of a feature, undoubtedly as much belonging to the full constitution of Ireland as in England. I mean, of course, the provision for a sufficient body of residents, both capitular and inferior, to keep up the daily service of prayer and praise, and in fact to form a congregation of men set apart

for this purpose. It is no calumny to say that Churchmen in Ireland had well-nigh forgotten this obligation. A showy Sunday service was the utmost that till lately was contemplated by the great body of Anglo-Irish Churchmen. In Dublin, Armagh, and Limerick a better spirit has of late years arisen. There is reason to believe the restitution of the real spiritual functions of a cathedral would not be without its votaries at Cashel. It was undoubtedly for this end (as I have more than once urged already) that some of the endowments of the dignitaries and prebendaries were made in Ireland. Had these offices been sustained, the miserable legislation of 1836 would not have proceeded so far as it did. However, in urging a restoration, not only of the fabric, but of the services, I would especially crave for an avoidance of some bad parts of the English system. I do not ask for the kind of residence now commonly practised; that is, for the successive residence of one canon at a time. My *vision* (God grant it may not be a day dream, and why should it be?) is this, that the offices of the dignitaries should be revived; that they should again be recognized as the *personæ Ecclesiæ*; that they and the vicars-choral, as a body, should consider themselves jointly and personally responsible for all the offices of the Church, whether those which have to do with the cure of souls, (technically so called) or with the occasional offices, or with the stated services of the Church; that the distinction which very rarely obtained in Ireland (perhaps nowhere but in Dublin) between the parochial and capitular or choral services of a cathedral should be done away with, and thus a very complete and beautiful system be restored. I hope, in my following letters, to illustrate this system more in detail.

Believe me to be, dear sir,

Faithfully yours,

JOHN JEBB.

Peterstow, Ross, July 22, 1867.

BRISTOL CATHEDRAL.

[It is so novel a thing to have to record so considerable an undertaking as the addition of a nave to an English cathedral, that we gladly give insertion to Mr. Street's Report on the proposed building of a nave at Bristol. We also lay a ground-plan of the proposed work before our readers.—ED.]

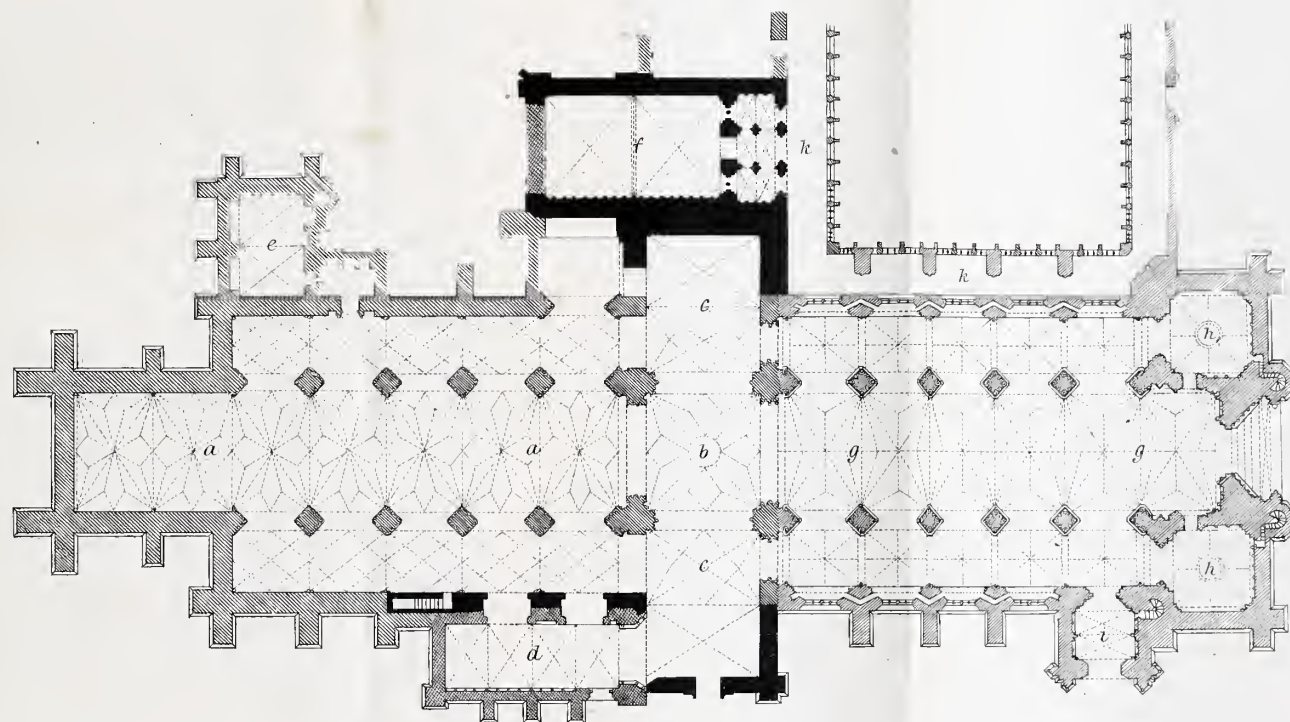
"51, *Russell Square, W.C., May 24, 1867.*

"MY DEAR SIR,—In compliance with the resolution of your committee I have now very nearly completed my plans for the building of the nave of Bristol cathedral; and as it is thought desirable that I should explain the grounds on which I have proceeded, I send you some explanatory remarks, incorporating in them the substance of the reports which I have already submitted to your committee.

"In order that my proposals may be perfectly intelligible to the general body of subscribers to this great work, it will be well that I should say a few words upon the general history and architectural character of the cathedral.

CATHEDRAL CHURCH OF SAINT AUGUSTINE, BRISTOL.

Plan shewing the proposed mode of completion.



REFERENCE

- a* Choir.
- b* Tower.
- c* Transepts.
- d* Elder Lady Chapel
- e* Vestries
- f* Chapter House
- g* Proposed new Nave
- h* New Western Steeple
- i* New North Porch
- k* Cloister.

Feet 10 5 0 10 20 30 40 50 60 70 80 90 100 150 Feet

NOTE.

The Norman Walls are
The 13th Century work
The 14th Century work
The proposed new work



GEORGE EDMUND STREPT, A.R.A. ARCHTCT.

51 Russell Square, London

It is in this way, I think, that I shall be best able to explain my reasons for the advice which I have given as to the style and dimensions of the new work; for, as my object is to build a nave which shall harmonize well with the existing portion of the building, it is clear that the more the real character of this is appreciated, both by myself and by those with whom I have to act in carrying out the work, the greater will be the prospect of our arriving harmoniously at a good result.

"It is unnecessary, I hope, for me to say how much interest such a work has for me. No time and no study can be thrown away in the attempt to make the most perfect work possible; and I need not say that however numerous the criticisms on my suggestions and designs may be, they will all receive the fullest consideration at my hands.

"To proceed,—Bristol cathedral, then, though it appears at first sight to be a uniform work for the most part of the fourteenth century, contains nevertheless some remains of that older church which we know to have been erected by Robert Fitzhardinge in A.D. 1142. Of these the most conspicuous portion is the Chapter-house, which, though reduced in length, and therefore altered for the worse in its proportions, is still one of the noblest rooms of its age, and gives a very high impression of the art of the men who built it.* In addition to this Chapter-house, the only remains of the same age appear to be the outer angles of the north transept, almost the whole south wall of the south transept, the stair-case in the north aisle wall, and a small portion of the south-west angle of the south aisle.¹ These fragments are important as defining very accurately the original dimensions of the building. In a general ground-plan, given by Britton in his volume illustrative of this cathedral, there is drawn a small portion of wall between the cloister and the nave, close to the south transept. This has now been entirely removed. It tallies, however, with a portion of rough wall still standing near the south-west angle of the open area for the nave, and lines connecting the two would, I have no doubt whatever, mark the exact position of the Norman south wall. A careful inspection of the exterior of the west walls of the north and south transepts will show the lines of lean-to roofs which have at some time existed against them, which correspond with the position of the side wall first referred to, and which leave but little doubt as to the kind of nave which was originally built. It was long, rather low, and had narrow aisles. The whole width between the walls inside was only fifty-six feet, whilst the length was about one hundred and six feet. The aisle roofs were so low that it is not to be doubted that there was a clerestory, and the height of this probably corresponded with the height of the steep-pitched roof of which the marks still very visibly remain on the exterior of the south front of the south transept. Of the old choir nothing remains; and one can only form a conjecture by analogy as to its character, which was probably very similar to that of the nave, though perhaps not so long as the present choir.

"It has, I believe, been thought that the tower piers might be those of an older tower re-worked. This is of course possible: but during the repairs now in progress, stones have been found embedded in one of them which had been wrought before, and turned round so as to conceal the original face;

¹ "I do not mention the Abbey Gateway, because it is a distinct building. The archways and the groining of this are, in my opinion, original and unaltered. The fifteenth century architect, who raised the gateway tower above the arch, and who inserted a new label to the arch, could not have constructed the vaulting any more than his assistants could have worked the elaborate enrichments of this fine work. No example, so far as I know, exists of such accurate imitation of style as is involved in the assumption that men could be found in the fifteenth century, who could not only copy perfectly the details of moulding and carving, but with rare archaeological knowledge could also copy with equal perfection a style of stone groining which had been given up for ages."

and this appears to me to prove that at this point the work was wholly rebuilt, and that probably therefore the whole substance of these piers is of late date.

"There is also lying in the churchyard a very interesting fragment, viz., the capitals and connecting abacus moulding forming the top to a portion of an arcade of coupled columns. This is of about the same date as the Chapter-house, and suggests that the original church had one of those beautiful cloisters so common in the South of France, consisting of a long arcade of open arches supported on coupled shafts, and which no doubt occupied exactly the same position as the remains of the present much more modern cloisters.

"In A.D. 1311, when Abbot Knowle proposed to re-erect the choir, it is probable that the whole of the Norman church, whose shape I have thus indicated, was standing with the single addition of the beautiful and delicate thirteenth century chapel—the elder Lady Chapel—opening out of the east wall of the north transept. He found a simple and not unusual type of church in existence; and felt that it was unequal in magnificence to the wants of so prosperous a city. Since the time of its erection the science of the mason had much increased, and he doubtless felt dissatisfied, not only with the simplicity of the building, but with its open timber roofs, the lowness of the walls, and the absence of the stone groining which in his time was almost universal in our larger churches.

"He proceeded, therefore, to destroy first of all the existing choir of the church, with the full intention, no doubt, of pulling down the transepts and nave also, as soon as he had made room for clergy and people in his new choir. In his new work he paid no regard whatever to the existing building. He converted no part of it, but took it down to the very ground. His work was a very remarkable one in many ways. He designed with extreme originality and great constructive skill all that he did. It may be said that his work was—as e.g., in its buttresses—unnecessarily massive; but this is an error for which he may well be pardoned. The thorough originality of this scheme cannot be denied. As one examines it one is forced into forming some theory as to the reason for a construction so different from that of most of our cathedrals. The absence of triforium and clerestory, and the equal height of choir and aisles, are strange departures from almost universal custom; and two reasons probably existed then (just as in truth they do now) for this original scheme. The first was, I suspect, lack of funds for a more costly work: the second, probably, the existence of a Norman central tower, the destruction of which he did not dare to contemplate, and the height of which did not allow of a clerestory and steep-pitched roof above it without the entire destruction of its proportions. The problem to be solved was the erection of a new choir at moderate expense, and with a roof line no higher than that of the older church. In examining this work of Abbot Knowle's we ought always to bear these conditions in mind, if we wish to do justice to the design. I know of no English and of scarcely any foreign church, the design of which appears to have sufficient analogy to this to make it necessary to refer to it here. Poitiers cathedral may, perhaps, be cited as an earlier instance, and on a grander scale, of a church of three divisions in width, without triforium or clerestory, and all equal in height. It has, however, no likeness in any other respect to the work at Bristol: and it seems to me not so nearly similar in its mode of construction as to entitle one to say, without some stronger grounds than at present I know, that Abbot Knowle's architect had ever seen this much older cathedral when he made the design for the new choir at Bristol.

"It is perfectly true that the ordinary type of design, which gives to nave and aisles such well accentuated proportions, and such beautiful features, as are their clerestories and triforia, is preferable to such a scheme as we have

here. But, on the other hand, as I have said, the architect was limited in height by the old work he was adding to, and had, therefore, to make a design which should be suitable to the circumstances, and at the same time give as much idea of internal space and dignity as was possible. In this the work is thoroughly successful. It must be judged by itself—not by comparison with the proportions of other churches, such as Wells and Lincoln; and if this is done, no competent observer can have any hesitation, I think, in giving a verdict altogether favourable to the design.

“After the completion of the choir, it is evident that it was contemplated—probably by the same architect—to rebuild the nave. It is perfectly clear, however, that the work was only commenced—never completed. The proofs of the first of these statements are to be seen in the foundations for the whole of the north wall with buttresses (exactly corresponding with those of the choir) still remaining in their place, and of a portion of the south-west angle of the south aisle where the work was carried up to some height, and in a mode exactly imitated from the corresponding portion of the work in the choir; whilst the evidence of the fact that the work was never completed is furnished, not only by the almost entire absence of wrought stones belonging to any part of it, and of any documentary or other evidence of its destruction, but also by the fragments (already mentioned) of the Norman south wall,—never removed, as they must have been had the plan been completed,—and also by the position of the fifteenth century cloister, which shows that when it was built the Norman wall was still standing, for if the line of the new nave had been carried on from the fragment commenced and still remaining at the south-west angle, its wall and buttresses would have made such a cloister impossible.

“The marks of roofs, already referred to, against the walls of the transepts prove also that at the very time when the arches were being put into their walls to open into the intended lofty aisles of the nave, the low roofs of the early aisles were still standing. By degrees, then, no doubt this old nave of Fitzhardinge’s was removed. Bit by bit, probably, and with what turned out to be the vain hope that money would be forthcoming for the completion of a nave on the same scale as the new choir, was the old work taken down, until at last the whole became a ruin; and this after very slight progress had been made with the new work. In the fifteenth century the Norman cloister, which, if I am right as to its design, was of a weak and delicate construction, probably gave way, and by this time the guardians of the church had come to despair of ever seeing their nave rebuilt; and, accepting their position, they built their new cloister on the same site as the old, without moving its northern alley, as they must have done if they had wished to provide space for the wall and buttresses of a south aisle as large as that of the choir aisle. Subsequent to these alterations of the original church we have the re-erection of the central steeple. This is not to be wondered at. The old central steeples were often not well built, and possibly the erection of the choir may, in this case, have weakened the eastern piers. I have already said that I see no reason for supposing that any portion of the Norman work remains in this steeple; and the only thing that surprises me is, that men who had submitted so long to the existence of a nave half in ruins, and had made only a miserable commencement towards rebuilding it, should have had spirit enough to rebuild the central steeple on what is, at any rate, if not a very magnificent, still a large and stately scale.

“This, then, is, in a concise form, the architectural history of the fabric as we now see it; and I will now go on to show how, in my opinion, it limits me absolutely to only two lines of advice as to the course which ought to be adopted in making a design for the completion of the church on a scale commensurate with the present wealth and position of such a city as Bristol.

“We have, in the first place, very slight evidence of the design of the

original nave of Fitzhardinge. It is clear it was not very magnificent, and equally clear it was very inconsistent with Abbot Knowle's new choir. So no one, I suppose, would wish to see a conjectural restoration of this! Then, on the other hand, we have distinct evidence, not only of the fact that the builders of the choir did intend to build a nave to correspond with it, but also we have just enough to show the exact dimensions which they intended to give it. It was to consist of six bays. The total length west of the tower was to be about 120 ft., and the total width inside the walls was to be 69 ft.—exactly the same as that of the choir. The buttresses were to have the same grand projection; those at the angles were to be differenced from the others just as they are at the east end; and the curiously planned passages in the thickness of the walls which exist there were to be exactly repeated. The evidence of all these facts is found in the bases of the piers and buttresses, and in the fragment carried up to a greater height at the south-west corner of the proposed nave.

"We know, therefore, absolutely, one may almost say, what were the intentions of the architect who commenced the new nave, with the exception of his treatment of the west front; and it remains for us to consider whether, knowing so much, we shall not be wise in respecting, as much as possible, his intentions. I am decidedly of opinion that this is the proper course to take—that which will be fairest to the old work, and which will really bring out most thoroughly the architectural beauties of the choir, as they were intended to be seen when they were first planned. This opinion will, however, apply with greater force to the planning, and proportioning, and general design of the building, than to its lesser architectural details.

"In my plan I have, therefore, drawn a nave as long and as wide as the fourteenth century men proposed to build theirs; and in the general design I should propose to follow very closely the work in the choir. Only I should wish to mark, by a few minor alterations, such, e.g., as the sections of mouldings, the design of window traceries, and the character of the sculpture, the fact that this new nave is really a work of the nineteenth century, not of the fourteenth. I feel confident that in this way a grand work may be legitimately accomplished;—one which will have enough novelty to make it something better than mere task-work to its designer, and yet so complete a harmony with the old work, that in the general coup-d'œil no difference will be noticed between the two works. I may illustrate what I mean by the treatment of the recesses for monuments in the choir walls. The Dean called my attention to the great architectural value of these, and of the bold stone bench below them. In my work I should like to insert corresponding recesses, but I think all that the Dean wished would be obtained, and a better architectural effect be produced, if instead of simply copying the old recesses, a new design were made for those in the nave. In the window traceries the only difference I should make would be one of detail, keeping the same proportions, the same transome of tracery, and generally all those features which produce the effect of similarity at a distance. The object should be in fact to make the character of the work so distinct as to enable any one hereafter, at all versed in the matter, to pronounce from the internal evidence of the work itself, that it was not executed by the same men who built the choir. The other alternative would be to make an absolute and exact copy of the work in the choir. This would not only appear to be an inartistic mode of working, but would, I am confident, produce a less pleasant impression on the mind than the course which I recommend, and would also be entirely contrary to the mode of operation always pursued by mediæval artists. It would be a very real inconsistency to add a nave with a clerestory and low aisles to such a choir; but, keeping all the leading lines and proportions, and the same mode of construction, the contrast between the varied details of nave and choir would be of the highest artistic value, and would enable every one to take an equal in-

terest in all parts of the building, instead of feeling, as they otherwise would, that when they had seen one part they had seen the whole.

"There are, however, some portions of the work which will require an entirely original design, as there is no guide as to them in the old work. These are the north porch and the west front.

"There was a north porch to the Norman nave, and its base was discovered when the road was last altered. It is probable (judging by the small fragment of it which was discovered) that this was so good a work, that the fourteenth century architect intended to preserve it; but scarcely a trace now exists of its design, and I propose therefore to build a porch to agree in style with the rest of the nave, but in the old position. This will vary the outline of the building, and give that light and shade to this part of the north front which it is so desirable to obtain. It will be seen that I have made it lofty and large in its proportions, so that it may be fairly conspicuous in the general views of the church from the open space on the north side.

"Then as to the west front, I think it is probable that this was not intended to have steeples. It seems to me, however, that in so great a city as Bristol it would be felt that the scheme ought to be of the most perfect kind, and that as we know nothing at all as to the intentions of the old architect in regard to the west front, we are practically at liberty to do whatever seems likely to be most effective. On this point I have no difficulty in expressing a decided opinion; for I believe that there is no question whatever that the cathedral will in all respects be a more striking and effective building if it is finished with two western steeples, than if it has simply a nave and aisles corresponding with, and very nearly repeating the outline of, the existing eastern portion of the church.

"With western steeples there can be no doubt that the building would have so unmistakeably the character of a cathedral church, that every one would at once be impressed with it. Without the western steeples, on the other hand, the effect of the exterior would be much more like that of some of our larger English collegiate churches. The moderate scale of the building seems to me to be a strong reason for adopting any arrangement which shall give the greatest possible importance to it. And as we are of necessity limited as to the height of walls and roofs, the only way in which we can increase the bulk and importance of the building is by following the common English cathedral tradition of erecting two western steeples, in addition to the existing central tower. Independent of this consideration, I think also that, viewed as a mere architectural work, the advantage of this plan over the other will be very great. The nave without towers will be too much a mere repetition of the choir to be entirely pleasing in elevation: whilst in perspective the views from all the angles will run great risk of being almost identical. The break in the sky-line and the variety of perspective which the western steeples would afford would be in my opinion most invaluable.

"I have stated my views decidedly, because I have not the slightest doubt as to their correctness. But at the same time I cannot avoid seeing that, in doing so, I may be thought to be taking too great a responsibility, because such an opinion may, owing to the difficulties connected with the western portion of the site, really put some hindrances in the way of your committee. I am anxious, moreover, that the opinion which I have expressed should be endorsed by the general opinion of the subscribers. There will, probably, be no difficulty in ascertaining what the general feeling is on this point, before it becomes necessary to do much actual work to the western front of the building. This will be seen if I explain the mode in which I propose that the work should be carried on. I believe that the best plan will be, at the same time that we erect the two eastern bays of the nave, (which all appear to be agreed about erecting in the first place,) to carry up the wall of the third bay to the line of the window-sills, that of the fourth bay to some ten

feet above the ground, and that of the fifth bay and western steeples to the level of the plinth; we should thus avoid a vertical break in the work, and therefore be able to make a stronger work, and one less liable to any settlement, than would in any other way be the case.

"I propose also, as soon as the two eastern bays are completed, to wall them up at the west, so that the cathedral may at once have a short nave; and then to go on as regularly as possible all round, with the remaining portion of the work.

"The planning of the western steeples is the only respect in which I propose to depart from the old ground lines. I feel that, if I were to project them entirely beyond the old extent of the nave, I should bring the west front too near to the abbey gateway. I hope, however, that the plan which I have drawn will meet all views, because (as will be seen on reference to it) whilst I retain the exact length of the old central *nave*, I shorten each of the aisles by one bay in order to provide for the substructure of the steeples. This seems to me to be the best compromise to make: it allows of steeples of good scale, and will also allow of a fine western doorway, with a rose window above it in the west front. It gives exactly the original length to the centre, or nave, of the church, and only slightly alters, without really shortening, the aisles on either side. Such an arrangement of the plan will give also much varied perspective both inside and outside; and if it is really carried out thoroughly, I feel confident that your cathedral, differing though it does in its design from any other example, will nevertheless be a very noble work, and well worthy such a city as Bristol. I need hardly expatiate on the advantages of its situation. The views from the Green are so open and good, that the mass of the building will be seen to the greatest effect; whilst the near view from the south-west will be, owing to the fall of the ground, extremely good and picturesque. The addition of the nave and western steeples will give the whole a bulk and importance which will make the cathedral, as it ought to be, the most conspicuous object in the distant views of the city.

"The two eastern bays of the nave will be at once connected with the choir, by removing the walling under the western arches in the transepts and tower, whilst the western arches of these two bays will be enclosed with a temporary wall carried up to the height of the groining, so as to separate them completely from the unfinished portion of the works in progress. In this way the cathedral will at once have a short nave, and the remainder of the works necessary for the completion of the whole plan may then be carried on slowly or quickly, in the manner I have already indicated, and according to the money which is available. The services in the church will never be interfered with or hindered. Donors to the work will have the satisfaction of seeing some immediate result of their efforts, and at the same time the continued progress of the works will serve to elicit from day to day help and subscriptions from new friends. It is not only possible, but very probable—judging by what has happened elsewhere—that individual donors may come forward to contribute important portions of the work. Some one may be found so liberal as to undertake the erection of one of the steeples, or of the north porch; and at any rate there can be no doubt that the general public will be interested in bringing the work—however grand its scale and cost may be—to a completion, alike for their own satisfaction and the credit of the city.

"In respect to the practical execution of the work I may here state, that I propose to face the whole of the walls, inside and out, with Douling stone, wrought in the same way as the fourteenth century work in the choir. This will make a more lasting work, though slightly more costly than it would be if executed in Box stone; and it will harmonize thoroughly with the old work in course of time.

"I think I have now put you in full possession of my proposals for this great

work, and in conclusion I can only say that in no work that has ever been entrusted to me have I taken more interest than I do in this; and that not only shall I be most anxious to devote my earnest personal attention to the execution of the work in every part, but also I shall be most glad to explain my own views more fully if your committee wish me to do so, and at all times to consider most carefully any criticisms or recommendations which they or other persons interested in any way in the undertaking may make.

"I have prepared very careful working plans for the whole of this work, both inside and out; and I trust that an examination of these plans will suffice to explain any points which are not clear in this written explanation. If they do not do so, I shall be most glad to give any further explanations which may be required.

"Believe me to be yours very faithfully,

"GEORGE EDMUND STREET.

"To W. K. Wait, Esq., Honorary Secretary to the
Bristol Cathedral Restoration Committee."

KIRKBOE, IN THE FAROE ISLANDS.

THE village of Kirkboe lies to the west of Thorshavn, about six miles or more across the hills on the west shore of the island, close upon the sea. It consists of a few houses, a small low church which is used as the parish church, and the ruin of a larger church of some architectural pretensions.

The small church has nothing marked in its architecture, not even a doorway or window with either arch or moulding. Within it has a row of open seats of pine with carved ends; on some are shields with single coats, on which are three crowns, a lion rampant, and figures of saints below. On one are two figures saluting one crowned, probably the "Salutation" of the Virgin and Elisabeth. On another, a hand holding the wafer. On another, a twisted pattern like the Old Norsk, the same as you find on the ancient crosses in England, Isle of Man, Scotland, &c.

One of the shields contains four quarterings:

1 and 3, Lions rampant,

2, Three crowns,

4, One lion rampant with a sword, probably Norway, and a shield of pretence, with a griffin rampant.

Perhaps these may represent,

Denmark,

Slesvig,

Norway,

And Vandal or Goth.

In the chancel is an ancient chair with a canopy, carved like the doorways of Borgund in Norway; also the figures of our SAVIOUR and the Virgin and Child, of extremely good work in wood, about three feet high, but whitewashed: also the remains of a processional cross of metal, lying in the window-sill. This church is said to be older than the roofless one.

This last is the work of a good architect. It has neither aisles nor chancel; but has an eastern and western window, five windows on the south side and two doorways, one window on the north, and a doorway leading to a side chapel on the northern side. The walls are built of rough stone, the windows and doors and quoins of a chiselled stone. There are four stones with incised crosses, let into the walls in the inside, and a rood with an inscription inserted near the east window outside. Tradition says this church was begun by a certain bishop, but never finished. The tracery of the windows is almost gone, but with this exception the walls are sound, and if it had a roof it would be a far superior building to the church in use.

C. A.

CAMPANOLOGY.

THE following particulars of works lately executed by Messrs. John Warner and Sons, of Cripplegate, will be found interesting:—

“We beg to hand you the following particulars of several bells which have either been recently cast by us or are now in process of moulding. The first to which we would ask your attention, not only on account of its dimensions, but more especially from the characters used in the inscriptions, is one recently made to form the tenor of a peal of twelve bells for S. Mary’s church, Ipswich, now under restoration by Mr. Phipson, of Norwich. Up to the present time the peal has been composed of ten bells only—cast at various times since 1688—but it has now been determined to erect a peal of twelve bells by recasting two of the old bells, and adding a new tenor and treble. The dimensions of the new tenor bell are—

Diameter at mouth, $57\frac{1}{2}$ inches.

Thickness at sound bow, $3\frac{3}{4}$ inches.

Weight, 30 cwt. 21 lbs.

Note, C.

Under the direction of Mr. Phipson, the following inscriptions have been placed upon the new bells:—

Tenor bell: *Triplex Persona Trinitas nunc Gaudia dona +*

No. 4, *Laudate Dominum in Cymbalis benesonantibus +*

No. 8, *En resono reparata Maria Decora vocata +*

Treble, *Cantate Domino Canticum Novum. +*

The characters used have been copied from several old bells at Ipswich.

We should add, that each of the above bells bears the date, 1866, and upon the tenor bell is also the inscription—

Cast by John Warner and Sons, London.

At the parish church of Loughton, Essex, a frame is now being erected to hold eight bells—but at present only four bells will be placed there. It is intended that the tenor bell shall eventually be about a ton in weight. Under the direction of the Rev. T. Whitaker Maitland, Rector of Loughton, the following inscriptions have been placed on the bells:—

No. 6.

S. Anne.

William Whitaker Maitland, of Loughton Hall and
Woodford Hall, Essex. Born, October 31, 1794.

Died, July 1, 1861.

Ring in the CHRIST that is to be!

No. 5. S. Nicholas.
Re-cast A.D. 1867, from two bells, A.D. 1621, 1655.
Sonoro sono meo sono Deo.

No. 4. S. Felix.
Felix Palmer, M.A., Curate of Loughton. Born, August 15, 1821.
Died, Jan. 23, 1865.
Voce pios propriâ modo qui ducebat: eundem
Mortuus ipse, meo convocat ore gregem.

No. 3. Good will towards men.

At Chester cathedral there are at present only five bells—the tenor and treble of which are cracked; we have now received instructions from the Dean and Chapter to re-cast the two broken bells, and by the addition of three new bells to complete the peal of eight. By this addition a fine peal of bells will be obtained, well suited to the tower. The tenor bell will be note C, measuring about 57 inches in diameter, and weighing about 30 cwt.

The Rev. Canon Blomfield, of Stevenage Rectory, has favoured us with the following inscriptions to be placed upon the bells:—

Tenor:	Benevolentia Civium erga Decanum F. Anson, S.T.P.		
	Refusum, A.D. 1867; opera J. Warner et Fil. Londin.		
3rd.	Denuo fusum, A.D. 1867.—J. Warner et Fil. Londin.		
6th.	Primo fusum, A.D. 1867.	”	”
7th.	Primo fusum, A.D. 1867.	”	”
8th.	Primo fusum, A.D. 1867.	”	”

Late in last autumn we supplied three bells for the cathedral at Wellington, New Zealand, bearing the following inscription;—

No. 1. ‘In the evening and morning, and at noon-day, will I pray.’

No. 2. ‘Their sound is gone into all lands, and their words to the ends of the world.’

No. 3. ‘My tongue shall sing aloud of Thy righteousness.’—Ps. li. 14.”

CANONISTS ON THE ECCLESIASTICAL VESTMENTS.

(Concluded from p. 176.)

THE SURPLICE.—French, surplis; Spanish, sobrepelliz.

Durandus, in 1286, thinks that anciently the clergy used to wear the fur skins of the beasts of the country, and over them a linen albe. “Superpelliceum eo quod antiquitus super tunicas pelliceas de pellibus mortuorum animalium factas induebatur, quod adhuc in quibusdam Ecclesiis observatur, repræsentantes quod Adam post peccatum talibus vestitus est pelliceis.”¹

So S. Gregory Nazianzen:

Οἱ δ' ἄρ' ὑποδρηστῆρες ἐν εἵμασι παμφανώσωσι
Ἔστασαν ἀγγελικῆς εἰκόνες ἀγλαΐης.²

Dr. Nicholls says: “The Church, when she was to appoint what garments were proper to be used in the public service, had reason to pitch upon those of white linen rather than any other, because angels

¹ De Div. Off. lib. iii. c. 1.

² Somn. de Anastasiæ Templo.

and other blessed persons are recorded in Scripture to have appeared in this habit. (S. Matth. xvii. 2, xxviii. 3; S. Mark xvi. 5; Acts i. 10; Rev. iii. 4; vii. 9.)”

“Superpelliceum,” says Ducange, “quod undique per circuitum clauditur cotta vocatur.”

The surplice is derived from the Latin word *superpelliceum*; it is the same as the *σαμίσις* and *ἐπιρραπτάρια* of the Greek Church. The garment under this name is not mentioned by any writers before Odo of Paris and Stephen Tornacensis, who flourished in the twelfth century. The first writes: “Nulli clerico permittatur servire altari malè ornato, servato in majori ecclesia, sit nisi in superpelliceo, et cappa clausa.”¹ The latter mentions it more fully: “Regularem habitum per gratiam Dei sic præferitis exterius, ut interius conservetis. Hujus habitus indicium principale vobis mitto superpelliceum novum, candidum et talare, quod repræsentet vobis vitæ novitatem, munditiæ candorem, perseverantiæ finem.”² It continued in use until the time of the Council of Basle, and was made of cloth.³ The clergy were then directed to attend “the hours” “cum tunica talari et superpelliceis mundis, ultra medias tibias longis, vel cappis.”

It derived its name from being worn “super pelliceas vestes,” the fur robes of the clergy, which were also made of lambs’ wool, such as Paulinus sent to Severus;⁴ and Ambrose complains, “Castorinas quærimus et sericas vestes.”⁵ Such robes being in primitive times the dress of the lower orders at Rome,⁶ were adopted by the Christians as a mark of servitude and humility—as in the Epistle to the Hebrews, (xi. 37,) “they wandered about in sheepskins and goatskins”—and were the usual badge of the monks.

The surplice is, however, of very ancient date, as S. Jerome says: “Quæ sunt, rogo, inimicitiae contra Deum, si tunicam habuero muniorem; si episcopus, presbyter, diaconus, et reliquus ordo ecclesiasticus in administratione Sacrificiorum candida veste processerint?”⁷

Ivo of Chartres, comparing the vestments of the Levitical and Christian priesthood, says: “Ita vero probatus induitur, quæ apud eos byssina est, apud nos lintea. Byssus autem est genus lini candidissimi, et ad summum candorem multa vexatione et ablutione perductum, significat autem perfectam carnis munditiam, secundum illud quod in Apocalypsi legitur, ‘Byssus sunt sanctificationes sanctorum.’”⁸ Hanc munditiam caro sacerdotis ex se non habet, sicut nec linum ex se est candidum, sed sicut dictum est, multis castigationibus et ablutionibus redditur candidum ut aptum fiat indumentis pontificum; forma est sacerdotalis munditiæ.”⁹

So Honorius more expressly: “Clericorum induviae ab antiquis sunt acceptæ; his nempe cantores in templo usi sunt, sicut et David et Solomon instituerunt: hujusmodi vestibibus etiam senatores usi sunt, ex quibus in ecclesiasticum usum transierunt. Hæ autem albæ vestes

¹ Synod. Const. cap. de Sacr. Alt. n. 8.

² Epist. Albino Card. 123.

³ Sess. xxi. Quomodo Div. Offic. in Eccles. observ. sit.

⁴ Ep. x.

⁵ De dign. Sacerd. c. 4.

⁶ Tertull. de Pallio.

⁷ Lib. i. adv. Pelagian.

⁸ Rev. xix.

⁹ De Vest. Sacerd. Ant. et Nov. Test.

munditiam vitæ indicant, quia justum est, ut clerici in sanctitate et justitia Deo serviant. Hæc est vestis laxa, quia clericalis vita debet esse in elemosynis et bonis operibus larga. Est etiam talaris, quia docet usque ad finem perseverare.”¹

So Clement of Alexandria: *χρώματα δὲ λευκὰ πρέποντα ἂν εἴη σεμνότητι.*²

The name and colour signify—(1) that holiness of life should be joined to penitence, denoted by the skins of dead beasts, the evil affections of the heart; (2) innocence of life becoming the minister of CHRIST, and the beginning of a new life, as the recently baptized were clothed in white; (3) the sanctity produced from a life of self-denial: as the linen is made by much toil, by exposure to drought and rain, so the saints are said to have washed their robes and made them white in the Blood of the Lamb; and the Church is represented as clothed in white and shining fine linen.

The surplice was never the common garb of the clergy outside the church, but was used only in ministering at the altar, or in proceeding to church, or carrying the Eucharist, as Jerome writes to a young clerk: “Vestes pullas æque devite ac candidas.”³ And in a question related by Socrates it is asked of a certain bishop: “Cur veste episcopio insueta uteretur, et ubi scriptum reperiret, presbyterum debere alba veste iudui?”⁴

We find mention of this vestment in the earliest times, as in S. Gregory Nazianzen, of priests standing *ἐν εἵμασι παμφανόωσιν*; in S. Chrysostom, of deacons walking through the church, *λευκὸν χιτωνίσκον περιβαλλόμενοι.*⁵ So, in the life of Basil, Ephrem saw “Basilus stola candida indutus, et circa eum venerandus clerus candidatus.” In Gregory of Tours, at the dedication of the cell of S. Euphronius, “Sacerdotum et Levitarum in vestibis albis non minimus chorus;” and of “albertium diaconorum chorus.”⁶ Germanus, Patriarch of Constantinople, mentions that the usual habit of deacons was *τὸ στιχάριον λευκόν.*⁷

It was always worn by the candidates for the diaconate and priesthood; for in the Pontifical the rubric directs a “stola candida” to be worn; and the ancient order, “stola candidata.” In the life of S. Norbert we read, “Facta itaque hora celebrandi officii, et singulis, qui ordinandi erant, sacris et albis vestibis, juxta ecclesiasticam consuetudinem indutis, locisque dispositis, adfuit Norbertus.”⁸

THE CHIMERE.—Amalarius describes a dress much resembling this: “Tunica hyacinthina, subucula nominatur, et propriè pontificis est, significatque rationem sublimium non patere omnibus, sed majoribus atque perfectis. Ipsa est interior, ipsaque designat virtutes animæ, quæ non multis cognitæ sunt, et quas semper habere debet perfectus.”⁹

“Tunica, quam subter casulam habet pontifex . . . significat, ut Hieronymus ait, rationem sublimium, quæ non patet omnibus, sed majoribus et perfectis. . . . Hanc habuit tunicam evangelicæ textrix

¹ Gemma An. lib. i. c. 232.

³ Ad Nep. Ep. 2.

⁵ Hom. 82 al. 83 in Matth.

⁷ In Theor. Rer. Eccles.

⁹ De Eccles. Off. lib. i. c. 22.

² Lib. iii. Pædag. c. 11.

⁴ Lib. vi. Hist. c. 20.

⁶ De Glor. Confess. c. 20.

⁸ Albin. in vita, apud Surius. c. 3, 6 Junii.

doctrinæ, Sapientia Dei, Christus Dominus, et dedit illam Apostolis Suis. . . . Hanc quoque significavit illa tunica Domini quam scindere milites noluerunt, eo quod esset inconsutilis, desuper contexta per totum, damnum fore maximum significantes his, qui Christianæ Fidei Scripturam hæresibus scindere conarentur.”¹

The cymar or chimere was worn by the mediæval bishops in England, and corresponds to the Italian zimarra. It had sleeves, and was used in travelling.

THE HOOD.—In 1564, 7 Eliz., it was the custom to preach in the surplice with a silken hood at Canterbury.²

In 1548, by the First Book of Edward VI., the graduates were required to wear the hood in preaching.

The hood, says Bishop Nicholls, is the caputium or cucullus (cowl.) The latter seems to be the most proper name for it, and was of great antiquity; for the cucullus was a habit among the ancient Romans, being a coarse covering for the head, something like our fishermen’s caps, made of thrum, or coarse yarn, broad at the lower part, for the head to go in, and then lessening gradually till it ended in a point. It continued in use in the time of the later emperors of Rome, it being mentioned in the writings of Capitolinus and Spartianus. As the several orders of the monks grew up, (who adopted it,) there was hardly any of them but had the hood or cowl a little differenced in the cut or fashion of it; but it was generally contrived so that, in cold or wet weather, it might be a covering to the head, or at other times, when they pleased, they might let it fall back behind them. The hood was also used by canons of cathedral and collegiate churches, though they were forbidden by the canons to use the same hood with the monks.³ The universities took the hood from the cathedrals. “Cucullus capitis atque humerorum tegmen densum ac villosum ad frigus atque imbrem arcendum sumebatur, et ipsi lacernæ, [ἐφ’εστρίδι,] cum opus esset, injiciebatur, . . . cum nondum pænulæ in usu intra urbem essent, vel latendi causa, ita tamen ut separari à lacernis posset atque amoveri⁴ . . . antiquis ascetis et monachis cucullus adhibitus arcendo scilicet frigori cœlique injuriis . . . nunc monachi caputium à tegendo capite vocant . . . nec eadem apud omnes cuculli forma, aliis acuminata, aliis rotunda . . . sane veterum cuculli oblongi et in acumen desinentes. . . . Eorum autem forma etiam hodie oblonga et in acutum involuta. Porro cucullum Græcæ notationis esse doctissimo Salmasio assentior. Nam κόκκος est galea vel galerus. Hesychius κόκκος περι- κεφαλαία λόφος. Unde cucus, et per diminutionem cucullus.”⁵

Martial calls the paper rolls used to contain groceries, which were oblong and ended in a point, cuculli.⁶

“Cujus vis fieri libelle munus?
Festina tibi vindicem parare:
Ne nigram cito raptus in culinam
Cordyllas madido tegas papuro,
Vel thuris piperisque sis cucullus.”

¹ Rupert. de Div. Off. lib. i. c. 23.

² Hier. Ang. pt. v. p. 131.

³ Concil. Aquisgran.

⁴ Ferrar. de re Vest. p. ii. lib. i. c. xx. p. 41.

⁵ C. xxii. p. 46.

⁶ Lib. iii. Ep. 2.

“Caputium, quo alba induitur, est professio, quâ castitas servanda promittitur lingua; quæ in caputium nunc innectitur, nunc resolvitur, est potestas linguæ sacerdotalis, quæ nunc ligat peccantes, nunc solvit pœnitentes.”¹

“Cappa in supremo habet caputium, quod designat supernum gaudium. Si enim Christi ministri conversatio nunc in cœlis stabit, peracto ministerio gaudium Domini intrabit.”²

“Caputium dalmatica angustatur, quia imitatio Sanctæ Crucis ab omnibus negotiis coarctatur.”³

Ducange says: “Capis præterea assuta erant, et cohærebant caputia, et ita induebantur, ut cum maxime clausæ erant capæ, caput per collare seu foramen collaris inferretur.”⁴

THE DALMATIC.—S. Isidore, 546: “Dalmatica vestis primum in Dalmatia provincia Græciæ texta, est tunica sacerdotalis candida cum clavis ex purpura.”⁵ It is open at the sides, and ornamented with two stripes, the angustus clavus, with large sleeves. It was a regal vest, and worn by some Roman emperors, Commodus and Heliogabalus. The colobium which it succeeded was a tight, scanty tunic, worn in the Roman Republic by citizens, but afterwards by senators; it is still worn as the saccos by Greek metropolitans. About the beginning of the tenth century the dalmatic became the officiating dress of the deacon, it having been first conceded by Pope Sylvester to the Roman deacons in the reign of Constantine. The vestment, *στιχάριον*, worn by the Greek deacon, greatly resembles the dalmatic, but it is longer in the body, and closer and longer in the sleeves. It is usually white among the Orientals, but purple during fasts. The purple stripes are sometimes changed now for gold lace.

The subucula was the under dress of the common people of Rome, made of linen; the upper garment was this tunicle, made of wool or other material. “Vulgo homines in Orbe Romano tunicis saltem duabus induti, interiore linea, sive subucula: et exteriore ex lana aliave materia, quæ proprie tunica dicta, olim quidem sine manicis, quæ colobium, post manicata, quæ dalmatica. Tunicæ quidam togam injiciebant, quidam lacernam, aut pænulam. Hæc omnia in sacrificiali vestitu fuere. Tunica enim linea talaris, quam albam et camisiam, sive camisam dixere: zona cingendæ tunicæ: mox dalmatica, quæ postea penes solos episcopos remansit, tandem planeta;”⁶ which afterwards he calls the pænula, and then describes as “genus vestimenti vulgare et viatorium: episcopi præter camisiam talarem, tunicam superiorem induunt, quæ primo de more *κολοβὸς* erat, i.e., sine manicis, mox in dalmaticam conversa est.”⁷ The tunica exterior was white, and had purple stripes attached to it, of various width when worn by senator or knight. “Clavos fuisse purpuræ fragmenta, quæ tunicis insuerentur, ut inde etiam detrahi et resui possent, non autem intexerentur, nec de collo penderent⁸ . . . ut sunt capita clavorum rotunda, unde et nomen traxere, eaque in pectore ipsius tunicæ assue-

¹ Gemma An. lib. i. c. 202.

³ C. 230.

⁵ Lib. xix. Orig. c. 21.

⁷ Lib. iii. c. 5, p. 187.

² C. 227.

⁴ Glossarium in verbo Capa.

⁶ Ferrarius, lib. i. c. 38; p. 109.

⁸ P. 206.

bantur.”¹ The girdle was used by the knights only; but afterwards he says, “nunc verisimilius videtur nobis, purpuræ segmenta oblonga à lato in acutum instar clavorum desinentia.”²

“Dalmatica; quæ ob hoc dicitur, quod in Dalmatia sit reperta. Usus autem dalmaticarum a B. Sylvestro Papa institutus est; nam antea colobiis utebantur. Colobium vero est vestis sine manicis. Significat autem in eo, quod est sine manicis, unumquemque fidelem exercitum esse ad bona opera exercenda. Cum ergo nuditas brachiorum culparetur, ut diximus, a B. Sylvestro Papa dalmaticarum repertus est usus. Est autem vestimentum in modum crucis, monens, indutorem suum crucifixum esse debere mundo, juxta Apostolum, Mihi mundus crucifixus est, et ego mundo. Habet etiam in sinistra parte sui fimbrias. Per sinistram partem præsens vita figuratur, quæ diversis curis abundat; quæ curæ significantur per fimbrias sinistrae partis; per dexteram quæ fimbriis caret, futura vita exprimitur, in qua nullæ curæ sollicitant animas sanctorum. Inconsutilis autem est, quia in Ecclesiâ, vel in corde uniuscujusque fidelis, nulla debet esse scissura, sed indiscissa Fidei integritas. Sinistrum latus habet fimbrias. Largitas brachiorum largitatem et hilaritatem datoris significat. Diaconus qui non est indutus dalmatica, casula circumcinctus legit, ut expedite possit ministrare: vel quia ipsius est ire ad comitatum propter instantes necessitates.”³

“Per dalmaticam intelligimus religionem sanctam inviolatam, quæ est apud Deum et Patrem ut visitentur pupilli et viduæ in tribulationibus eorum: et visitatores immaculatos se custodiant ab hoc sæculo. Ipsa dalmatica duas coccineas lineas habet retro, similiterque in anteriori parte, quia Vetus Testamentum et Novum rutilant dilectione Dei et proximi. Immaculatum esse, ad Deum pertinet, visitare fratres ad proximum. Per colorem coccineum opera misericordiæ, quæ ex charitate fiunt in pupillis et viduis, intelligimus, per candorem visitatorum munditia designatur. . . . Fimbriæ, quæ procedunt de dalmatica verba sunt ejus prædicatoris, cujus religio sancta et immaculata est. In fimbriis aureis varietas linguarum est doctrinæ decus.”⁴

“Dalmatica, a Dalmatia Græciæ provincia, in qua primum texta est, nuncupatur. Hæc vestis in modum est crucis facta, et Passionis Domini indicium est. Habet quoque et purpureos tramites ipsa tunica, a summo usque ad ima ante ac retro descendens, necnon et per utramque manicam, ut admoneatur minister Domini per habitus sui speciem, cujus muneris particeps est, ut cum per mysticam oblationem Passionis Dominicæ commemorationem agit, ipse in eo fiat Deo hostia acceptabilis.”⁵

“Utuntur Levitæ dalmatica,” says Ivo of Chartres, “quæ propter sui latitudinem curam proximorum significat, quod significabat in Presbyteris casula, quia utrorumque istorum ministrorum, ad implendam dilectionem, eadem debet esse custodia.”⁶

“Dalmatica a Dalmatia provincia est dicta, in qua primum est inventa. Hæc a Domini inconsutili tunica et Apostolorum colobio est mutuata. Colobium autem erat cucullata vestis sine manicis, sicut

¹ Ferrarius, p. 203.

² Anal. c. i. p. 4.

³ Aleuin de Div. Off. p. 275.

⁴ Amal. Fort. de Eccl. Off. lib. i. c. 20.

⁵ Rab. Maur. de Ord. Antiph. c. 20.

⁶ De Reb. Eccles. Serm. n. 782.

adhuc videmus in monachorum cucullis, vel nautarum tunicis. Quod colobium a S. Sylvestro in dalmaticam est versum, et additis manicis infra Sacrificium portari instituta. Quæ ideo ad missam a pontifice portatur, ubi passio Christi celebratur, quia in modum crucis formatur. Hæc vestis est candida, quia Christi caro de casta Virgine est genita, et pontificis vita debet castitate esse nitida; hæc habet formam crucis, quia Christus pro nobis subiit supplicium crucis. Hujus vestis manicæ nostræ Gallinæ sunt alæ; omni quippe sententia primos homines in paradiso, velut gallina ova in nido, fovebat. Pullos Ecclesiæ sub alas gratiæ et misericordiæ congregabat. Ita debet Pontifex fideles sub alis Veteris et Novæ Legis prædicando congregare, et exemplis se super suos expandere, et oratione a cœli volucribus, id est a dæmonibus, protegere; hæc debet esse inconsutilis ut Dominica vestis, quia Fidei integritas debet esse indiscissa. Per dalmaticam quoque religio sancta et immaculata designatur, quia pupillorum et viduarum visitatio et vitæ immaculatæ custodia mandatur. Dalmatica duas coccineas lineas ante et retro habet, quia Vetus et Nova Lex dilectione Dei et proximi refulget, qua pontifex redimitus esse debet. Idem tramites purpurei designant sanguinem Christi, pro duobus populis effusum, immaculatio pertinet ad dilectionem Dei, visitatio fratrum ad dilectionem proximi, per colorem coccineum opus misericordiæ accipitur, quod ad geminam dilectionem viduis et pupillis impenditur. Fimbriæ, quæ de dalmatica procedunt, sunt verba et exempla prædicatoris, quæ de religione procedunt. Fimbriæ ante et retro pendunt, quia mandata dilectionis in Lege et Evangelio manent. In utrisque lineis sunt xv. fimbriæ altrius, scilicet ante et retro dispositæ, quia in Veteri Testamento xv. psalmi quasi xv. gradus de via charitatis exeunt, et in Novo similiter xv. rami de arbore dilectionis excrescunt. Sunt autem hi rami Charitas, &c. Sinistrum latus habet fimbrias, quod significat laboris ærumnas, quia activa vita est sollicita, et turbatur erga plurima. Dextrum latus non habet, quia contemplativa vita quieta manet, et regina a dextris stans nihil in se sinistrum habet. Manicarum largitas est datoris hilaritas.”¹

“Dalmatica a Dalmatia provincia dicitur, in qua primum est inventa. Hac pro colobio Apostolorum, quod erat vestis cucullata sine manicis, utitur Ecclesia, ex beati Sylvestri institutione. Hæc vestis in modum crucis formata indicat portantem eam cum vitiis et concupiscentiis debere esse crucifixum. Duæ lineæ coccinæ sanguinis Christi effusionem pro duobus populis factam significant. Fimbriæ quæ quasi quædam linguæ de dalmatica ante et retro procedunt, sunt verba et exemplum prædicatoris, quæ nobis imitanda præponit. Sinistrum latus dalmaticæ fimbrias habet, quia activa vita impedita est, et turbatur erga plurima. Dextrum latus non habet fimbrias, quia contemplativa vita quieta manet, et regina a dextris stans nihil in se sinistri habet. Manicarum largitas est datoris hilaritas, et largitas.”²

“Primis temporibus communi indumento vestiti Missas agebant, sicut et hactenus quidam orientalium facere perhibentur. Sylvester ordinavit ut Diaconi dalmaticis in Ecclesia uterentur, et pallio linostomo eorum læva tegeretur. Et primo quidem Sacerdotes dalmaticis ante

¹ Gemma Animæ, lib. i. c. 211.

² Hugo de S. Viet. Erud. Theol. de S. lib. i. c. 53.

casularum usum induebantur: postea vero cum casulis uti cœpissent, dalmaticas diaconis concesserunt. Ipsos tamen Pontifices eis uti debere, ex eo clarum est, quod Gregorius vel alii Romanorum præsules, aliis Episcopis earum usum permiserunt, aliis interdixerunt. Ubi intelligitur non omnibus tunc fuisse concessum, quod nunc pene omnes Episcopi et nonnulli Presbyterorum sibi licere existimant; i.e. ut sub casula, dalmatica vestiantur.”¹

In the tenth century Charles the Bald adopted it as a regal vest, as in England, Edward the Confessor. So Walsingham relates of Richard II., that at his coronation, he was invested primo tunica S. Edvardi et postea dalmatica.

THE ROCHET.—Dr. Nicholls derives the word as a barbarous Latinism from the German *ruck*, the back . . . It was in common use in the seventh century, because Bede not only mentions it, but gives a rationale of the particular make of it, and comparing it with Aaron’s Ephod says, that the closeness of it at the hands denotes nequid non utile faciant, that he that wears it, ought to do always something that is profitable. (De Tabernac. citat. ab Amalario. Bibl. Patr. l. x. p. 389.) In the following ages, the Bishops were obliged by the canon law to wear their rochet, whenever they appeared in public. Pontifices autem in publico et in Ecclesia, superindumentis lineis omnes utuntur. (Decretal. lib. iii. tit. i. c. 15.) This practice seems to have been kept up in England more than in other places; Erasmus mentioning it as something particular in Bishop Fisher, that he would leave off his rochet, when he travelled, “Decreverat posito cultu Episcopali, hoc est, linea veste, qua semper utuntur in Anglia,” &c. But since the Reformation, the Bishops have not worn their rochets, when they appear in any public place out of the church, besides the Parliament house.

In 1279, at the Council of Bude, c. 2, over which Philip the legate presided, it was ordered that “Prælati cum equitant, vel etiam in publico pedestres incedant, habeant et deferant camisias albas, sive rosetas, quas semper sub cappis, sive mantellis ante pectus, vel post collum hinc inde connexis deferant in publico.” This camisia, says Catalani,² was the rochet or linen vest which the Bishop promoted was to wear in the city and in the church according to the Council of Lateran IV., under Pope Innocent III., A.D. 1215. It might be red, but was then to be quite concealed by the mantle.

Ducange says: “Rochettum vestis linea Episcoporum et Abbatum propria cum manicis strictioribus, quasi parvus *roccus* significans vestem superiorem ἐπενδύτην.”³

“Rochettum differt a superpelliceo, quia superpelliceum habet manicas pendulas, sed rochetum est sine manicis, et ordinatur pro clerico ministraturo Sacerdoti, vel forsán ad opus ipsius Sacerdotis in baptizando pueros, ne per manicas ipsius brachia impediuntur.” Lyndw. ad Prov. Eccl. Cant. l. iii. tit. 27.

MACKENZIE E. C. WALCOTT, B.D.

¹ Walafrid. Strabo. de Reb. Eccles. c. 24.

² Catalani Cær. Epis. lib. i. c. l. p. 10.

³ Glossarium in verbo. See also my Cathedra, 89, 90, 149 note.

MONUMENTS OF THE MIDDLE AGES IN ROME.

(Continued from p. 149.)

HAVING formerly undertaken to review in something like order of date the monuments of the tenth and eleventh centuries in Rome, I may now invite my readers to accompany me, mentally, in a stroll through this city, with the object of observing olden things left within its walls by a more richly productive and progressive age—the twelfth century. It seems that every epoch in the evolutions of Christian civilization has had its special calling, and fulfilled some purpose, whether consciously or unconsciously undertaken; and in the accomplishment of such destiny (or we might rather call it Providence) the task *here* achieved, through many trials and adverse circumstances, had its high aim directed towards the reinvigorating of the Church, and restoring of social concord after the tremendous political shocks, the general dissolution of morals and discipline, that had fatally marked the period of about two hundred years antecedent. The War of Investiture, originating in the struggle for ecclesiastical independence maintained by Gregory VII. against the Emperor, Henry IV., was brought to its term after enduring about forty-five years, in 1122; the great objects of that conflict on the part of the spiritual power had been attained in securing not only for the Papacy, but also for the entire hierarchical body, a position fenced against the interferences and corrupting influences of secular despotism; the factions of successive antipopes had been gradually put down or rendered contemptible; and in the breathing time that ensued, brought on the wings of the peace so much desired and long absent, were raised up Pontiffs of energy and enterprise,—Pascal II., Calixtus II., Innocent II., Eugenius III., who loved the arts of peace, and desired to render their capital worthy, as well in outward as in inward realities, of the supreme rank assigned to her by general conviction.

Nothing perhaps could have been more mournfully desolate than the condition and aspect of Rome for sixteen years (namely, since the Norman conflagration in 1084) prior to the dawn of the twelfth century. Not only were classic monuments scathed and dilapidated to a degree that had totally changed, or, at least, deprived them of ancient beauty, but vast quarters were left unpeopled after the destruction of dwellings, probably for the most part in woodwork, from which humbler citizens had been driven by the destroying fire; the Papal palace at the Lateran lay, as to its greater extent, in ashes; and the two Pontiffs who reigned during that interval, Victor III. and Urban II., were neither of them able to remain for more than a few consecutive months (the former, indeed, not for more than a few weeks) in their stormy and dangerous capital; Pope Victor finding refuge in the castle long held by the Countess Matilda, on the Tiber-island—where one gloomy brick tower, its sole remnant, still frowns above the entrance to the Fabrician bridge; Pope Urban obliged to depend on the hospitality of the Frangipani, who entertained him either at

their castle that rose above and surmounted the Arch of Titus—near which its massive roots are still visible,—or in their other fortresses above the Theatre of Marcellus, now represented by the Orsini palace, where that Pontiff, the originator of the first Crusade, but almost a stranger in his own states, died in 1099.

Few Roman relics of the twelfth century bear any record of the historic events by which that period was chequered; but in the crypt of S. Peter's we see what is undoubtedly the most ancient, though not the original, and a much mutilated copy on marble of the famous donation of Matilda, by which she bequeathed to the Holy Sec all her Italian as well as all her Transalpine states, and the original document of which being unaccountably lost even in her lifetime, she caused it to be renewed, in that copied on the tablet at S. Peter's (consisting but of fragments from thirteen lines,) A.D. 1101. Another epigraph now in the portico of S. Lorenzo in Lucina, is the sole extant record of any one among the numerous antipopes who so often caused bloodshed in Rome and scandalized Christendom—that tablet telling of the consecration of the same church by the antipope known as Anacletus II., elected by an opposition among the Cardinals, in 1130, as the rival to Innocent II. And strikingly suitable, indeed, have been the awards of posterity to those once conspicuous pretenders:—silence only broken by reprobation surrounds their memory; nor has one of them left behind him the ruins of a tomb.

At the outset of the period here in question we are met by a legend so characteristic of the age's spirit as to induce us to dwell upon it, though the church whose origin it accounts for is not in any portion of its existing architecture older than the fifteenth century. One Sunday in Lent, of the year 1100, an ecclesiastical group with cross and incense was led by Pope Pascal II. to a poplar grove, then extending between the slopes of the Pincian Hill and the Flaminian Gate, for the ceremony of consecrating an altar prior to the building of the church destined to rise upon that site, believed to require a special exorcism from diabolical powers. The tomb of Nero was known to have stood near, though certainly not upon that same spot, but in the mausoleum of the Domitian family, where a faithful few paid the last honours to his remains; and it was long believed that fiends used to haunt amidst that poplar grove by night, especially among the branches of an old walnut-tree that rose in the midst, from which were heard horrid shrieks, whilst fierce eyes were seen to glare through the darkness, so that at last the whole neighbourhood became infamous, perhaps uninhabitable. Thus did the popular mind punish in its own way the crimes of an emperor, not certainly known to Rome's citizens of that time, as to us, through the pages of Suetonius or Tacitus, but who was abhorred as the tyrant-murderer of S. Peter and S. Paul, and whom the songs of the Sibyl had denounced as Antichrist. The strength and prevalence of the panic induced Pascal II. to order public devotions for three days, at the end of which he was favoured with a vision of the Blessed Virgin, who enjoined on him to purify the spot by raising an altar and finally a church dedicated to herself. First was cut down the demon-haunted walnut-tree; next ensued the consecration; and it is needless to add that the sacred remedy

proved at once and for ever effectual. Voluntary contributions flowed in for the cost of the building, and hence the appropriately democratic name—"S. Mary of the People," though it was not till long after the date assigned by legend for its origin—not till about A.D. 1227—that an historically-known church arose on this spot. The later S. Maria del Popolo was rebuilt from its foundations in 1471, by order of Sixtus IV., and the fully admitted belief in that story of the preternatural, credited at least till the sixteenth century, is attested by the series of reliefs in gilt stucco representing the legend in its several acts, on the walls and vaults near the high altar, an illustration of the subject first ordered by Alexander VI., though a glance may convince us that the extant reliefs are of later origin.

The twelfth century was an epoch of storms, in which Rome's monuments suffered severely. In 1119 Calixtus II. passed a decree against the profane converting of churches into fortresses (*ecclesias a laicis incastellari*, as it prohibits,) against the violent seizure by laymen of offerings left on altars, and the maltreatment of pilgrims on their way to this holy city. S. Paul's basilica was, for a time, together with the fortified village then surrounding it, held and garrisoned by the Corsi, a potent family then waging war against Pontifical government. The Pantheon was long the obstinately defended stronghold of an Antipope, who there used to sing mass while his soldiers were fighting against the legitimate Pontiff. Alexander III. had to pass the nine days ensuing after his election in S. Peter's, whilst that church was beleaguered by the faction of another Antipope. When, A.D. 1167, the Emperor Frederick I. entered Rome after a furious siege, the same basilica was attacked by German and defended by Roman troops; its atrium filled with military outworks, its roof laden with war-machines; even the nave and chapels encumbered with arrays of serried weapons. And in the conflict that ensued was totally destroyed the great mosaic on the façade, besides which were lost, purloined by the citizens of Viterbo, who fought on the assailants' side, the bronze doors inscribed with the donation of Constantine and the names of all the cities possessed by the Holy See, in silver letters—a prey fortunately recovered, when the traitorous Viterbese were compelled to send back those historic portals, in the year 1200.

At every turn we have to regret the annihilation or essential alteration of mediæval monuments here. The absolute estrangement by which mind and feeling were alienated from certain schools and tendencies of Christian antiquity appears one of the most singular moral facts in this city's history within the last three hundred years or more. There could scarce be a more striking example of non-appreciation of the monuments left by the period here in question than the forlorn but picturesque church on the supposed site where S. John was thrown into the cauldron of boiling oil—S. Giovanni a Porta Latina—so called from the adjacent gateway in the Honorian walls. Its origin is lost in the dim past; but we know that it was entirely rebuilt by Celestinus III., and consecrated by him anew, A.D. 1190; that works of the seventeenth and eighteenth centuries reduced it to its present condition, in which the mediæval is only recognized in a fine campanile (as badly restored as possible,) in the

classic colonnade, and a remnant of the rich intarsio pavement. Yet even this neglected church, seldom open for worship, has that touching dignity in its decay and solitude, rarely wanting in any instance to sacred monuments in Rome.

One of the most important edifices, in which the genius of the twelfth century may still be appreciated, is S. Maria in Trastevere, a point at which concentrate many legends and memories that carry us back into a past even anterior to the Christian era. As Aracœli is associated with the name of Augustus and the legend of the altar dedicated by him to the expected Messiah, so is this venerable church connected with the history of one of the best among heathen emperors—Alexander Severus, who adjudicated in favour of the Christians in a suit between them and certain tavernkeepers (*popinariî*,) for possession of the site supposed to be identical with that where this S. Maria stands, and which the former desired to appropriate for worship; the young emperor deciding that it was better to allow the worship of GOD, under whatever form, than riotous feasting on this disputed ground—*melius esse ut quomodocumque illic Deus colatur quam popinariis dedatur*, says Lampridius (*Vita Alex.* § 49.) It is traditional (not indeed certain) that Calixtus I., about A.D. 222, founded on this spot the first public place of Christian worship in Rome, which was rebuilt first by Julius I., in 340; and again by Gregory III., about 735; its site having been originally occupied in imperial times by the Taberna Meritoria, or Hospice for retired soldiers; and especially preferred by the Christians, because here had a fountain of oil gushed from the ground, and continued to flow hence into the Tiber for one day, shortly before the Nativity—a phenomenon far from unaccountable or unprecedented in this country, but interpreted by ancient Christian writers (see Eutropius and Orosius) as a preternatural prognostic of that Divine Birth. The spot where the oil gushed forth is still marked by a grated cavity below this church's tribune, where some moisture of the soil led to the idea of thus identifying it at the restoration in the twelfth century; and two Latin epigraphs, one near that cavity, one on the coppered ceiling, still remain to assert the miraculous nature of that phenomenon—whilst the words *Fons Olei* on a marble slab near the Ponte Sisto, indicate where that fountain flowed into the Tiber. In 1139 Innocent II. ordered the entire rebuilding of this church, soon after, and in act of thanksgiving for, his release from harassing contest on the submission of the Antipope Anacletus. His successor, Eugenius III. (between 1143—53,) finished what the former did not live to see completed; but it was not till near the end of the same century that this new basilica was consecrated by Innocent III. Of the building erected at that period remain alone intact the campanile, the lateral walls and cornices, the fine Doric colonnade of massive granite shafts, the rich inlaid pavement, and (most interesting) the mosaics, both external and internal. On the façade, disfigured by the worst possible modern work (date 1702,) is fortunately left in its original place the composition on a frieze of mosaics ordered by Eugenius III., A.D. 1153, representing the Blessed Virgin with the Child on a throne amidst ten female saints, five approaching on each side, all richly clad, and all holding lamps, which are *lit* in the hands

of eight, *unlit* in those of the two others. We are reminded of the Parable of the Ten Virgins; but it is evident that such subject cannot have been in the artist's thoughts, as each in the stately group advances towards the sacred throne with the same devout aspect and graceful serenity, the same faith and confidence; the sole observable distinctions being that the two with unlit lamps are somewhat more matronly, their dress simpler, more unlike than is the case with the rest, and that instead of being crowned, as are the others, these two wear veils. Explanation of such attributes may be found in the mystic meaning attached to lamps—the light being appropriate to virgin saints, the oil taken to signify benevolence or almsgiving; and we may conclude that the females without light are wives or widows in this saintly group. Two other diminutive figures (the scale indicating humility,) who kneel at the feet of Mary, are Popes Innocent II. and Eugenius III., vested in the pontifical mantle, but bareheaded. Originally the Mother and Child *alone* had the nimbus around the head, as we see in a water-colour drawing taken from this original (and now in the Barberini Library) dated 1640, *before* a renovation by which that halo has been given alike to all save the two Popes. Another much-faded mosaic of the Madonna and Child, under an arched canopy high up on the campanile, may perhaps be as ancient.

But the most valuable art-work of this church is the great mosaic in and above the apse, which was restored by Camuccini some forty years ago. Central to the principal group on the vault is the SAVIOUR, seated, with His Mother, crowned and robed like an Eastern queen, placed beside Him; both sharing the same gorgeous throne and the same footstool, above appearing a hand that extends from a fan-like glory with a jewelled crown for His head, while *she* (a singular detail) is giving benediction with the usual action, He embracing her with the left arm, and in the right hand holding a tablet that displays the words, "Veni, electa mea, et ponam in te thronum meum," to which corresponds the text, from the Song of Solomon, on a tablet in her left hand, "Læva ejus sub capite meo et dextera illius amplexabitur me." Below the heavenly throne stand, on the same plane, each with his name in gold letters, Innocent II., holding a model of this church; S. Laurence, in deacon's vestments, with the Gospel and a jewelled cross in his hand; the sainted Popes, Calixtus I., Cornelius, and Julius I., S. Peter (in white classic vestments,) and Calepodius, a priest and martyr of the third century, here introduced because his body, together with those of the other saints in the same group, was brought from the Catacombs to be here enshrined.

As to ecclesiastical costume, this work affords decisive evidence of its splendour and varieties in the twelfth century. We do not see the keys in the hands of S. Peter, but the large tonsure conspicuous on his head; that ecclesiastical badge which he is said to have invented, and which is sometimes the sole peculiarity (besides his ever-recognizable types) given to this Apostle in art.

Above the archivolt is a large cross between the Alpha and Omega, supported by the winged emblems of the Evangelists; laterally are large figures of Jeremiah and Isaiah, each with a text from his prophecies on a scroll; along a frieze below, twelve sheep issuing from

the holy cities of Jerusalem and Bethlehem, and approaching the Divine Lamb, who stands on a mount whence issue the four rivers of Paradise—or, according to another and perhaps juster interpretation, the four streams of Gospel Truth. Palms and a phoenix are seen beside the two prophets; also a symbol less commonly introduced—caged birds, that signify the righteous soul incarcerated in the body, or (with highest reference) the SAVIOUR in His assumed humanity; such an accessory reminding of the ancient usage, in some countries, of releasing birds at funerals, and of that still kept up amidst the magnificent canonization rites, of introducing various kinds of birds, in cages, near the high altar.

Remembering the date of the composition before us, about a century and a half before the time of Cimabue and Giotto, we may hail in it, if not an actual Renaissance of Christian Art, the dawn, at least, that heralds a brighter day compared with the deep gloom previous. Other mosaics, in superior style, on the lower part of the same apse, representing the principal scenes in the life of the Blessed Virgin, and the commissioner of the same series, Bertoldo Stefaneschi, kneeling before the Mother and Child, while presented by S. Peter and S. Paul, are from the designs of Cavallini, and date from near the close of the thirteenth century—not, therefore, within the scope of my present subject.

The recent works, still in progress, for the renovating and embellishing of this church, which threaten much to change its olden characteristics, have brought to light a choir, advancing from the centre of the nave, and no doubt enclosed by marble screens, entirely hidden under the intarsio pavement; and if this feature had really been so sacrificed in the twelfth century, the fact affords singular proof of the early departure, even in this conservative city, from precedents that affected both ritual usage and the architectural plan in sacred edifices. At *later* periods, such ancient choirs and enclosures were removed from many Roman churches.

Perhaps much altered by modern touches, but certainly beautiful, is a mosaic head of the SAVIOUR, ordered by Pascal II., in the apse of S. Maria in Monticelli, now absorbed into the composition of a modern picture. Another of the same Divine Person (a half-length mosaic figure ordered by the same Pope) seems to have been detached from a larger composition, for the rest perished, on the façade of S. Bartolommeo, but is now enclosed within a gallery above the atrium, where the friars chant office. In act of blessing with outspread arms, one hand holding a book open at the words, “Ego sum Via, Veritas, et Vita,” this figure has a grandeur that raises it above contemporary representations of its subject, and confirms our persuasion as to the manifest progress of mosaic art in Rome since its alike manifest decline in the ninth century. The new and nobler conception of the aspect of the SAVIOUR in art is indeed one hopeful sign of life at this period.

From disappointing attempts to trace the twelfth century in architecture whose olden characteristics have, for the most part, been concealed or destroyed, save perhaps in the lofty campanile and the inlaid pavement, as at S. Croce, (rebuilt by Lucius II. A.D. 1144,) and S. Maria Maggiore, (added to by Eugenius III. about 1150,) we turn to

some better preserved examples of monastic building, which now rose with characteristics of a severe and simple, but imposing style. This we find well represented at S. Lorenzo, in cloisters built about A.D. 1190, for the Cistercians then established at that extramural monastery, which was also the residence assigned to the Patriarchs of Jerusalem whenever they might visit Rome; also (date about 1140) the now forlorn and dilapidated cloisters of SS. Vincenzo ed Anastasio, (site of the martyrdom of S. Paul,) where in the same year was located by Innocent II. another Cistercian community.¹ Still exempt from modern touches (however neglected) is that silent sanctuary, whose arcades, with low colonnettes and narrow round arches, extend along two sides of a quadrangle, from one corridor of which we enter the now deserted chapter-house, a spacious oblong hall, under a finely-vaulted ceiling, dimly lit from narrow mullioned windows, and in its mournful desolation and decay seeming a fit scene for some incident of high-wrought romance, such as is met with in Mrs. Radcliffe's fascinating pages. What is most important is the indication in such cloistral buildings of the renovated life in the orders to which they belonged; the monastic institute, often falling into deep decline and almost dissolution in many cases, having been generally resuscitated before the end of the tenth, or during the eleventh century. Its zenith of merits and energies was yet to come; and the Cistercian and Cluniac reforms, the newly-founded Camaldolese and Carthusian orders, had revived those high standards of austere observance now beginning to be followed with enthusiasm throughout the regions of Latin Christendom.

Such the aspects of the cloister in the century here considered, and borne witness to even in the now generally decayed condition of establishments which, even in the Papal states, seem but the shadow of their own past magnificence.

It seems scarce possible to dwell too much upon religious legend in its connection with religious monuments. Other imaginative creations of this period, besides the above mentioned, are alike indicative of excited feeling, and serve alike to suggest subjects for art; though, in regard to some, the horror and gloom investing their details may have deprived them of that attractiveness to the mediæval mind found in other instances, where the spiritual lesson was more edifying, or more directly conveyed. It was believed of the boy-Pope, Benedict IX.,—intruded into the papacy by the potent family of the Counts of Tusculum when he was about twelve years old, and who, after he had for ten years disgraced that sacred rank by his vices and follies, was persuaded to abdicate,—that he used to commune with evil spirits, and had obtained from them the charms by which he subjugated defenceless females to his will; and that, after his death, his

¹ Baronius (A.D. 1138) tells us that Innocent II., after restoring this church, S. Anastasius ad Aquas fulvas, rebuilt the monastery, and invited from Clairvaux, to inhabit it, an abbot named Bernard, formerly vice-dominus of the cathedral of Pisa, with other brethren of that celebrated establishment: thus (adds the historian) did this new "plant of the Lord" grow and flourish to a marvellous degree. Contrasted, indeed, are the present realities at this decayed convent, where a few Franciscans reside during the less unhealthy season, and but a single lay brother in the summer, with those of that Cistercian abbey called to new life by the energetic Pope Innocent I.

troubled ghost used to be seen rushing by night through the Latian mountains, like one frantic from horror and anguish; the vision on earth of his punishment in the invisible life. Pascal II., Cardinal titular of S. Clemente, was elected, A.D. 1099, in that ancient church, (first mentioned by S. Jerome as a basilica on the site of S. Clement's house, and well known in the fourth century,) the restoration of which, necessitated by damages suffered from the Norman conflagration, was one among many works, for repair or rebuilding in Rome, undertaken by that energetic Pope, who consecrated fifteen churches in this city in the course of a rather long pontificate. Still do we recognize at S. Clemente (spite of much bad modernization) the characteristic features of the twelfth century in the external walls, the narrow arched windows, (now built up,) and the cornice of the apse, with the quaint mixture of terra cotta and marble, henceforth becoming a mark and distinction in Roman masonry. In the present state of the antique (now subterranean) church, the weight of the superincumbent building mainly rests, as evident, on the brick buttresses thrown up so as completely to fill the spaces between the marble columns dividing nave and aisles. We see how that system of buttresses cuts off the aisles, so that the worshippers there placed would be allowed no view of the high altar or its rites. Can we conceive that such an arrangement would have been adopted *before* the lower had become subordinate, as a mere crypt, to the upper edifice? And observing those paintings, of historic and legendary subjects, that have lately attracted so much notice—a certain series, indeed, and those the more archaic in character, occupy the surfaces of the older walls, parallelogram in plan; but others (and the greater number) cover those later brick structures between the columns: to which latter pictures, therefore, this same peculiarity of their collocation may induce us to assign a date far less remote than I am aware has been claimed for them by respectable authorities.

Lately has been discovered, below that subterranean church, an important remnant of a patrician mansion, whose vaulted halls are adorned with stucco reliefs truly classic in style, to all appearance no other than the very mansion of the Pontiff S. Clement, next but one in succession to S. Peter.¹ It seems unlikely that a dwelling associated with his memory should have been cut off from all communication with the church above; and there is a fact recorded by old chroniclers which may confirm the supposition that both the actual crypt-church and the ancient mansion beneath it continued accessible, perhaps often visited for devotion, for some time after the comparatively modern S. Clemente had risen to its present level on the Cœlian Hill. We read of the Emperor Otho III., who died at the age of

¹ The discovery of a Mithraic altar, with the usual subject in relief of Mithra's sacrificing the symbolic bull, in these subterranean buildings, might be difficult to account for, unless we suppose that, after the suppression of that Oriental worship, such relic of it may have been deemed worth preserving for the sake of its sculpture, and concealed here, to be beyond the reach alike of the idolater and the destroyer. The highest ascendancy ever attained by Mithraic worship at Rome, as is well known, falls within the second century of the Christian era, under the Antonine Emperors.

twenty-two, (who undertook long pilgrimages in his pious fervour, and at one time resolved to exchange his crown for the cowl of a monk,) that whilst resident in Rome, A.D. 999, he retired, clad in sackcloth and barefoot, together with a German Bishop, his spiritual director, to spend fourteen days in the most severe penitential exercises and profoundest seclusion *within a cavern* near S. Clemente. Now, observing the configuration of the Cœlian slopes around that church, it seems impossible to infer the existence of any natural cave in this vicinity; and we may believe the chronicler mistaken in describing that imperial penitent's retreat. We may suppose the subterranean mansion of the sainted Pontiff, naturally preferred out of regard for the *religio loci*, to have been the real scene of those devotions, accessible from the sanctuary above, as it is probable that both S. Clement's house and the subsequently-interred basilica first raised above it continued to be, long after the completion of the more modern buildings. Besides these reasons, there are analogies in treatment, ecclesiastical costume, and sacred ornament, between some of the S. Clemente paintings and other art-works known to be of the twelfth or thirteenth century, that seem farther to support the inference of a later origin than the estimable Father Prior and other authorities have assumed. And perhaps no earlier date than the twelfth century can be assigned to the most interesting among the series that illustrate the legend of S. Clement's martyrdom, and the miraculous retreat of the sea from a submarine mausoleum, built by no human hands, to enshrine his body; alike with those representing the legend of the young patrician Alexius, who fled from his father's palace and from his bride on his marriage day, to make pilgrimage to the Holy Land, returning at last to die, an unknown mendicant, at the gates of those parents who did not recognize him till after death—a story dating in the fifth century, and associated with the church of SS. Alessio on the Aventine, where we see the wooden stair-case beneath which that pilgrim died, with a statue beneath it of the young saint in his last moments.

Opposite S. Clemente stands, on higher ground, another church, that retains much more of the architectural character proper to the twelfth century, the SS. Quattro Coronati, founded by Honorius I. about A.D. 622, rebuilt with more splendour by Leo IV. about A.D. 850, and again restored almost from its foundations by the same Pope Pascal, who consecrated it anew, A.D. 1111, and also built the adjoining residence for his own use whilst the Lateran was left in ruins, and could not be restored, owing to want of means. That gloomy but picturesque pile of brickwork seems more like a feudal castle than either a papal palace or (what it is now) a female convent and orphan asylum; and the vicissitudes this church has passed through are traceable in its actual features—its double atrium and two outer porches, its colonnades with classic shafts and capitals, several of which are cut off from the piles now supporting the attic above the nave, and left isolated in the inner atrium, external to the reduced limits of the sacred interior. Some antiquaries suppose that a vaulted corridor, quite plain, in part subterranean, and running along the rear of the semicircular tribune, is the sole extant remnant of the church of Leo

IV.; but it may be believed that, in its severe, sombre character, the actual interior still represents the style of the ninth century architecture in Rome.

Besides the extramural S. Agnese and S. Lorenzo, this is the only Roman church where we see the arrangement required by strict discipline, no doubt primitive, in the complete separation of the two sexes at worship; an upper gallery with colonnades being destined for females. The groined vaulting in the aisles, though the nave has the coffered wooden ceiling, is another peculiar detail. A Gothic inscription over a pointed arch tells us of the last modifications, when the SS. Quattro, after being long abandoned, was repaired by a Spanish cardinal in the fifteenth century; and the desolation of this, alike with many other churches and convents in Rome during the schism of the Antipopes previous to the date there given, may be inferred from the metrical lines of this epigraph:—

“ Hæc quæcunque vides veteris prostrata ruinæ
Obruta verbenis, ederis, dumisque jacebant,” &c.

For the story of local construction both church and convent are interesting, as they display the improved method adopted after the great fire in 1084—the abandonment of the so-called Saracenesque masonry in irregularly-cut tufa blocks, and the substitution of lateritil brickwork removed from classic edifices, and henceforth preferred for use by this city’s mediæval builders till about the middle of the thirteenth century—nor without example, indeed, at much later dates; for precisely in this manner were the Thermæ of Caracalla stripped of their finer brickwork by Pope Paul III., to supply material for the Farnese Palace.

The importance that began to invest Art, even affecting interests apart from its own, in the twelfth century, is attested by some interesting details noted by local chroniclers. The practice of painting in Rome had never taken rank among respectable professions; and we read under date, 1148, of one so high placed as a Senator (named Bentivenga,) who had a certain reputation in that art-sphere. Towards the middle of this century a picture ordered by Innocent II. for a new hall of the Lateran Palace gave rise to diplomatic interference after having provoked imperial resentment, almost becoming a *casus belli* between the Empire and the Papacy. It represented Lothaire III. receiving the crown from Pope Innocent, and again in the act of taking oath on his knees at the portal of the Lateran church, to maintain intact the rights of the Roman people, a pledge thrice given by the Emperors at different places before their coronation in Rome, namely, at the Milvian bridge, at the city gate, and at the portal of the basilica, where the ceremony was to take place. An appreciation for antique art at this period is singularly manifested in an edict of the Roman Senate, A.D. 1162, threatening actually with death those who should mutilate the column of Trajan, as also in another document, still read on marble in the atrium of S. Silvestro in Capite, date 1119, pronouncing anathema against, and laying under a solemn curse by authority of the Abbot and his monks, with sanction of Cardinals and Bishops, all who should attempt either to maltreat,

or alienate from possession of that monastery, the Antonine column, as that of Marcus Aurelius is here styled, or the oblations made at the altar of S. Andrea, a small church then standing beneath that monument, and which, with the column itself, had been given by a Pope in the ninth century to the S. Silvestro monks, but alienated, till both were finally reclaimed through the act whose curious formula is here read. A most interesting, though modernized basilica is S. Maria in Cosmedin, founded by Adrian I., late in the eighth century, and rebuilt under Calixtus II. about A.D. 1128, by Alfano, Chancellor of the Papacy, whose marble sepulchre stands in the atrium with his epitaph, along a cornice, giving him that most comprehensive title "honest man," *vir probus*; and some more than half-faded paintings, a Madonna and Child, angels, and two mitred heads, on the wall behind the canopy, give importance to this Chancellor's tomb. Though now disfigured exteriorly by a façade in the worst style of the last century, interiorly by a modern waggon-vault roof and heavy pilasters between the columns, this church is still one of the mediæval gems of Rome, and retains many fine details of its earlier architecture; the classic colonnades, probably left in their original place since the time of Adrian I. and (of the twelfth century) most noticeable among all, the fine campanile, one of the loftiest and most picturesque in Rome; also the sculptured doorway, the rich intarsio pavement, the high altar, the marble and mosaic inlaid ambones, the marble episcopal throne, with supporting lions and a mosaic decoration above, &c. But we have to regret the destruction of the ancient choir-screens, and (still more inexcusable) the whitewashing of wall-surfaces so as entirely to conceal the mediæval paintings known to have adorned them conformably to that ancient, and once almost universal, practice of polychrome decoration in churches, which was even prescribed by a law of Charlemagne. Ciampini (see his valuable history of this Basilica) mentions the iron rods for curtains once seen between the columns of the atrium, and still in their place above those of the porch, with rings for suspending; also a small chapel, like a recess, at one end of that atrium with paintings, the Madonna and Child, the evangelic emblems, &c. destined for those penitents who were not allowed to worship with the congregation in the sacred building; as such, an evidence of disciplinary observance, retained till the twelfth century, the loss of which is indeed matter for regret. Over the portals are some curious bas-reliefs, of small scale, so placed along the inner side of the lintel that many might pass underneath without seeing them; in the centre, a hand blessing, with the Greek action, between two sheep, who represent the faithful; laterally, the four evangelic emblems, all winged, and two doves, each pecking out of a vase, and one perched upon a dragon (more like a lizard indeed,) to signify the victory of the purified soul over mundane temptations or passions. Another example of such mystic sculptures over a church-portal, and probably of the same period, is at S. Pudenziana, (restored in 1130.) where, above the chief entrance, are bas-reliefs of the Lamb with cross and nimbus; the daughters of Pudens, SS. Praxedis and Pudentiana, holding vases filled with martyr's blood, and two males, each with a scroll and a book in his hands, namely, the converted Senator Pudens, and S. Pastor, brother of Pope

Pius I. to whom this church was once dedicated conjointly with that Senator's daughter.

The Pontificate of Adrian IV., the only Englishman who ever filled the Papal throne, and whose acts evince a bold unbending spirit, is represented by no other edifice than the now-solitary portico with classic columns and Ionic capitals before SS. Giovanni e Paolo, besides (what is referred also to his time,) a little ruined and ivy-clad chapel on the road to Tivoli. The energies of Alexander III. are recorded only in a fresco in the Sala Regia at the Vatican of the celebrated submission of Barbarossa at Venice. Two years before this century's close was elected one of the greatest in the whole line of Roman Pontiffs, one in whose character were strikingly blended the virtues of the priest with the highest qualities requisite for a sovereign called to reign in troublous times; yet scarce any recording fabric or sculptured stone remains in Rome to tell of Innocent III. whose capital does not possess even his tomb, and of whose buildings the only one still extant, though indeed but in a remnant, is that immense brick tower, erected by him for his patrician relatives, the Conti, near the Forum of Augustus, though some indeed refer it to the ninth century and to Pope Nicholas I. as founder, supposing it to have been only restored by Innocent III. As we now see it the Torre de' Conti is the work (or restoration) of an architect, Marchiorre di Arezzo, who won renown in different walks, and as compared with the barbaric Palace of the Crescentii on the Tiber-bank, displays a unity of design indicating some progress in civic architecture; but its upper stories were destroyed by the terrible earthquake in 1349, of which we have a description by Petrarch; and in the seventeenth century much more of its ponderous pile was taken down on account of the then threatening danger of ruin to the whole. Over a narrow arched doorway, reached by the steepest possible steps, a fresco of the Madonna and Child, by Benozzo Gozzoli was formerly, but is no more, seen. The dilapidated fortress is now used as a barn, with hay-lofts; and is interesting to the students of Roman antiquities because absorbing (so as to conceal) the massive ruins of some structure of the Republican period, as to which archæologists are not, perhaps never will be, agreed. Entering its cavernous and dismal interior, we find nothing that seems accordant with the memory of the good and great Innocent III., but rather such tokens of the domestic life in the Middle Ages as may assist us to form an idea of its unutterable and unrelieved gloominess.

A significant detail that reached its completed form in the period here considered, was the intarsio pavement (*opus Alexandrinum*), for the most part of porphyry, Phrygian purple, veined marble, serpentine, and giallo antico, in many instances but ill preserved, or wretchedly repaired in tiles, as at Araceli, S. Benedetto in Piscinula, &c., but elsewhere extant in its original and varied richness of rainbow hues, as at S. Croce, the SS. Quattro, S. Crisogono, and S. Maria Maggiore, in which latter the sole remnant of the portico added by Eugenius III. is an architrave with the dedication to the Blessed Virgin, now set into the external walls on one side. So significant indeed is that record of the worship of Mary in the twelfth century, accordant with the devotional sense manifest in the mosaics at the Transtiberine basilica,

that I must ask my readers to accompany me in making the circuit of S. Maria Maggiore, and passing within a court fenced by iron gates, &c., to observe the remains of Pope Eugenius's portico, with the lines chiselled in cubital letters on its frieze :—

“Tertius Eugenius Romanus Papa benignus
 Obtulit hoc munus, Virgo Maria, tibi,
 Quæ Mater Christi fieri merito meruisti,
 Salva perpetua Virginitate tibi.
 Es Via, Vita, Salus, totius Gloria Mundi,
 Da veniam culpis Virginitatis Honos.”

It is well known how the old has been eased up, and masqueraded, by the new on both fronts of this historic basilica; yet we still trace the twelfth century in the dusky brick walls and terra cotta cornices of the tribune, overlooking an enclosed court. In the midst of its intarsio pavement is a slab of white marble with the incised figures of two knights, armed *cap-à-piè*, on horseback, and their names beside them, Scotus and Joannes Paperone, said to be the donors to this church of that rich inlaid flooring, and to be here portrayed in a work of their period of the century in question; but a glance may convince us of more recent origin in this instance. The sacred art remaining from this period indicates a love of magnificence and of elaborate adornment in detail, apparent in the richly inlaid ambones and chancel screens, the altar-canopies, the above-named opus Alexandrinum, so beautiful in its varieties; also in the ever-increasing range of symbolism, all which features may be considered as allied with, and expressing the same mental tendencies as that development of ritual and church-decoration which no doubt continued to be the distinguishing characteristic of Catholic worship, especially in Rome, throughout mediæval periods. The sense of grace and majesty in ecclesiastical architecture cannot certainly have been wanting to the age that could produce (as they did) such works as the Campanili of S. Maria in Cosmedin, S. Pudenziana, S. Silvestro, and S. Michele. Minor details that are characteristic are seen at S. Cesario on the Appian Way, the chapel of S. Silvestro, S. Benedetto in Piscinula; and we must admire the beauty given to the altar-canopy (or ciborium,) well exemplified at S. Clemente, S. Giorgio, and the extramural S. Lorenzo, where that graceful structure has an epigraph with its date, 1148, and the names of the artists. It is interesting also to find evidence as to ritual, and the usage still kept up (shown in the metal rods on some of these canopies) of enveloping the altar with curtains to be drawn aside only at certain passages of the Mass—an expression of the sense of unutterable awfulness in sacramental rites, as too sacred to be seen by the people without restriction, and a usage to this day in the Greek, Russian, and Armenian worship.

We may notice in symbolism the now more conspicuous part assigned to animals, whose couchant figures are usually placed at church-doors or porches, sometimes supporting columns on their backs. From classic art was borrowed the Griffin, the supposed guardian of sacred treasures, and therefore placed beside the tomb; and at S. Cesario we see this creature associated with the mystic emblems of the Evan-

gelists. But most of all prominent in such mystic range is the Lion, as signifying power, vigilance, the Church herself, or even the person of the SAVIOUR; for fables represented that the Lion never slept save with eyes open and flaming; and this creature became the symbol also of the Resurrection, owing to the belief that the lion's cub was always still-born, nor animated till it had been licked into life and shape by the father, three days after being brought forth. When the lion, or other wild beast, appears in the act of preying on a smaller animal, or on a man, is implied the severity of the Church towards the impenitent or heretical; but when in act of sporting with another creature, the Church's benignity towards the neophyte and the docile. Thus at the extramural S. Lorenzo, we see beside the portal two lions, one preying on another animal; the other sporting with a little man; and at the portal of S. Lorenzo in Lucina, the same idea is more naïvely carried out, in the figure of a manikin affectionately stroking the beard of the terrible creature who protects instead of devouring him. The preservation of good models in an almost unbroken chain from the fourth century, and also that of traditions serving for technical guidance, seems to have secured to the mosaic a superiority over the pictorial art of this period; for what remains in Rome of painting referable to the twelfth century has neither the freedom nor truthfulness distinguishing, in many examples, works of other classes. The legend of the conversion of Constantine and of his intercourse with S. Sylvester appears in perhaps the earliest art-presentment in the frescoes that surround the small chapel of S. Silvestro entered from the atrium of the SS. Quattro, a series ascribed by Agincourt to the thirteenth century; by others (and it seems on good grounds) to about the year 1140, at which date that chapel was founded by Innocent II. It is well known what a colouring mist has been thrown by imagination, in utter disregard for history, round the realities of that imperial conversion; but we may regard this embellishment of fact by all these fictions interwoven round the memory of the first Christian Emperor as a natural result in the popular mind of the social transmutations wrought by the laws, and the profound impression left by the change in Christian circumstances mainly due to Constantine.

Here, as in so many instances, legend is the genuine reflex, not of the external, but the inward and moral, part of history. In that series of curious wall-paintings, we see Constantine dismissing, consoled and laden with gifts, the sad company of mothers whose children were to be slaughtered to provide a bath of blood, the remedy prescribed—but which he humanely rejected—for the leprosy he had been smitten with in punishment for persecuting the Church while he yet lingered in the darkness of Paganism; we see the vision of S. Peter and S. Paul, who appear to him in his dreams, and prescribe the infallible cure for both physical and moral disease through the waters of Baptism; we see mounted emissaries sent by the Emperor to seek S. Sylvester, at the moment they find that pontiff concealed in a cavern on Mount Soracte; we see that saint before the Emperor, exhibiting to him the authentic portraits of the two Apostles, (said to be still preserved at S. Peter's,) pictures in which Constantine at once recognizes the forms seen in his vision, assuming them to be gods entitled

to his worship; we see the imperial Baptism, with a background of fantastic architecture, several persons attending, and the rite administered both by immersion (the neophyte standing in an ample font) and affusion; we see the Pope on a throne, before which the Emperor is kneeling, to offer him a tiara—no doubt the artist's intent being to imply the immediate bestowal of temporal sovereignty over Rome, long generally believed and written about as the act of Constantine in the first flush of his gratitude and neophyte zeal for the benefit of the Papacy; lastly, we see the Pontiff riding into Rome in triumph, Constantine himself leading the horse as his groom, and other mitred bishops following, also on horseback. Another picture—evidently by the same hand—quaintly represents the finding of the true Cross by S. Helena, and the miracle by which it was distinguished from the crosses of the two thieves, at the same time brought to light—a subject here introduced, because a portion of that revered relic was among the treasures deposited in this chapel, as we read in an old inscription on one side. But the largest composition on these walls, that completes the series, represents the SAVIOUR enthroned amidst angels and apostles, the latter all seated. This chapel is now only used for the devotions of a guild of marble-cutters, and open for celebration of mass on but one Sunday—the last—in every month.

Another small church, of scarce known origin, rebuilt in the most modern style, but still retaining remnants of its ancient brickwork and cornices, is S. Sebastiano on the Palatine, said to occupy the site where the soldier-martyr was shot with arrows in the grove and portico of Adonis—an imperial pleasure-ground occupied by no other building at present save that unfrequented church, and the cottage-home of a family with whom lodges the only priest officiating here; one I may recommend, from personal acquaintance, as a courteous old gentleman. But a pleasant garden, where roses and other brilliant flowers bloom beside the aloe and cactus, adds a charm to this spot, which has not been at all times solitary, as now, since the fall of the Empire; for here was formed an early and once celebrated centre of monastic observance, beside the church originally known as S. Maria in Palara, a corruption of "Palatinus," whose cloisters are said to have been founded before the seventh century, as we read that Boniface IV., before his election to the Papacy in 608, had here been a monk. In 1070 these cloisters were given by Alexander II. to the Benedictines of the Cassinese congregation, and thenceforth that almost regal dignity, the "abbot of abbots," who presided at Monte Cassino, had here his Roman residence. In 1118 fifty-one cardinals took refuge at this retreat, amidst storms of civic discord during the vacancy of the Papal chair, and elected in this church Gelasius II., a much tried Pontiff, who had soon to fly from his capital to Gaeta, and who, even within this now quiet church, and in the very hour of his election, felt all the bitterness and perils, then the usual lot of those raised to such high honours; for, the portals being broken open, an armed band rushed in, led by the Frangipane chief, who seized, brutally maltreated, and actually dragged out by the hair, the unfortunate Pontiff, who was thrown into the dungeon of the castle at the arch of Titus, but, before the close of that eventful day, was released from the Frangi-

pane's talons by a loyal effort of the citizens on his behalf. Thus did a virtuous and peace-loving Pope begin his reign in the twelfth century!

The former abbey could scarce be recognized in the present S. Sebastiano, reduced to its modern insignificance by works ordered by Urban VIII., 1623. Entering, we at first see nothing noticeable save some epigraphs that allude to the local history; but behind the altar and a heavy reredos is hidden the gem of this casket—a small apse, covered with much-faded frescoes—the principal subject, the SAVIOUR, richly vested, and giving benediction, with the usual mysterious hand extending from a glory above to place a crown on His head; also four saints, two of whom (with books) seem to be the chief Apostles; the accessorial groups below this presenting the singular detail of a twofold introduction of Mary's figure, under different aspects and in different costume—in one instance youthful, crowned, and in gorgeous robes, attended by two archangels and four female saints, who all both wear and offer the crown of martyrdom; again appearing in simple nun-like garb, of maturer aspect, giving benediction, and placed between SS. Peter and Paul, who have not their usual symbols, but other objects, that seem to be jewelled books, in their hands. Beneath is read an imperfect inscription, “Ego Benedictus depingere,” &c., informing us that one Benedict, no doubt abbot, had ordered these paintings, now well-nigh forgotten.

At another S. Sebastiano—the basilica on the Appian Way—are seen some curious frescoes, as to whose origin we know nothing, but which may be given to this century, and are referred to the Græco-Italian school. They cover the walls of a low vaulted chamber, not used for worship, entered from the staircase by which we descend to that primitive chapel once especially revered as the temporary burial-place of S. Peter and S. Paul, after the first enshrinement of the Apostles' remains where they actually lie. On those dim-lit walls are several large figures, some almost effaced—the SAVIOUR blessing, within an elliptical nimbus; the two Apostles (S. Paul with the sword;) an archangel with a sceptre and globe marked with the cross; another head of the SAVIOUR, majestic and solemn; also a Crucifixion (more than half destroyed) where the Sufferer appears dead; and the composition is little better than barbaric. Considered in general, such pictures as the above-mentioned may be placed on a par with not few among those lately found at S. Clemente, though inferior to others of that church. In the best we observe a degree of freedom of design; and though beauty can be predicated of none, a characteristic and truly devout seriousness of expression seems to attest that their artists, like the personages they represent, were thoroughly in earnest.

We have formerly observed the marked inferiority and feebleness of sculpture, compared with other arts, in the earlier mediæval periods. Most interesting example of the art of this age in Rome is the marble candelabrum at the S. Paul's basilica for that paschal taper, the lighting and blessing of which are associated with one of the most poetic formulas in the entire Latin Ritual, and with the splendid ceremonial of Holy Saturday. Mgr. Nicolai (in his valuable “History” of S. Paul's) shows that this sculptured work pertains, beyond doubt, to

the twelfth century, and it now stands near the high altar in the transept of its church, after having been long kept in the atrium, and for a time in the Christian Museum of the Lateran. Its shaft (nearly twenty-two palms high) is divided by astragals into eight cylindrical compartments of bas-reliefs, two adorned with foliage and wreaths, two others with figures of fantastic animals and arabesques, three with sacred historic groups, and the broader basement with most strange reliefs of monstrous creatures, whose heads are alternately human and bestial—those of women, lions, or rams—female figures being seated between each pair of these nondescript animals.

On the central compartments are low reliefs of the most solemn acts in the story of the Passion, the Resurrection, and Ascension; the Crucifixion, treated in a most singular manner, with the principal figure^{pastoral} vested in a long tunic, and the two thieves bound on their crosses, diminutive in proportion to the others. In the Resurrection, the SAVIOUR stands on a half-open sarcophagus, holding in one hand a long cross, in the other a disc with a cruciform impress, like the consecrated Eucharist. The two artists of this sculpture, Nicholas de Angelis and Peter Fasso de Tito, have left their names in a Latin epigraph round one of the astragals, besides another long and quaint inscription referring to the mystic meanings of the taper blessed on the Vigil of Easter. Nicholas is known to have been the son of that Angelo who, together with his three sons, prepared the beautiful altar-canopy (above noticed) at S. Lorenzo; and it was about the middle of the twelfth century that the two artists flourished whose work we now see at S. Paul's. When we compare the Crucifixion scene, as treated by these sculptors, with what the same subject becomes in the hands of great masters between three and four centuries later, we are possessed by a wondering sense of irrepressible (may we not say, Heaven-directed?) progress, as well in imaginative power and technical skill as in religious conceptions; a contrast that seems itself to typify the course of that civilization to which the Cross itself is the guide and standard.

C. J. H.

THE PROPER POSITION OF A PASTORAL STAFF IN AN EPISCOPAL EFFIGY.

To the Editor of the Ecclesiologist.

DEAR SIR,—I send a list of examples of bishops, archbishops, and abbots represented with the pastoral staff in the *right* hand. Some are mentioned by Mr. Scott in his letter to Dr. Moberly, (Dec. 15, 1865,) which has recently been published, but many are not. In that letter Mr. Scott defended himself in the following words:—

“The representations in question show the bishops, &c., not only as not engaged in any *ritual* act, but in many instances as not engaged in any act at all, which they can be conceived as having ever performed. Who, for instance, can imagine that a bishop ever dis-

played himself in full pontificals, holding a crozier in one hand and a model of a cathedral in the other? The idea is a *purely conventional one*, and quite parallel to the representing of saints holding their badges, or of martyrs bearing palm branches, or the instrument of their martyrdom. Who, again, would gravely object, when he sees mediæval pictures of kings and queens sitting at dinner, hunting, or even in bed, with their crowns on, that crowns were worn only on certain acknowledged occasions? The holding a crozier in one hand and a *book* in the other, may not be so obviously conventional; but I believe it to have been intended in the same sense. The personage is simply represented in all the dignity of his office, so as to display his rank as a prelate, and is made to carry, e.g., a palm branch in witness of his martyrdom, a particular badge to distinguish him as a saint, a model to show him as the founder of a building, a charter of a founder of an institution, or a book as an author or as a popular instructor. All of these I hold to be conventional modes of representation, and consequently not subject to ritual rule; while if a bishop is shown *blessing*, he is performing a real and a ritual act, and the representation, not being conventional, conforms to ritual custom."

From this list it would seem, to say the least, *allowable* (as Mr. Reichensperger puts it) to place the staff in the *right* hand of an episcopal effigy when the bishop is not engaged in any ritual act.

Manuscripts.—Drawing of a Benedictine abbot in the *Catalogus Benefactorum* of S. Alban's Abbey; Saxon MS. c. 1066 (Fosbroke's Brit. Monachism, p. 292;) Lutterell Psalter, c. 1300, (Fosbroke's Brit. Mon. 292,) abbess with pastoral staff in right hand, *giving the benediction with the left*. Is not this the only instance known of the benediction being given with the left hand? Lubeck Passionale, S. Clement, Bishop of Rome. Cotton MS., Anglo-Norman Psalter, (Nero, c. iv.,) a representation of the Day of Doom—three bishops carry their pastoral staves in the right hand; Saltzburg Missal, eleventh century, a bishop; Saltzburg Missal, a bishop treated in the same way, (Hefner, i. pl. 36;) Heures d'Anne de Bretagne, S. Nicholas.

Monastic Seals.—Thomas Tysbet (?), abbot of Tiltey abbey, Essex; John Multon, abbot of Thorney; John Saulscot, abbot of Hyde; Battle abbey; S. Werburgh, Chester; Melrose abbey (1422;) Ker, abbot of Newbottle, c. 1570; Archbishop Anselm; Bishop Wolstan, 1089; William Smith, Bishop of Lincoln, 1496; S. Swithun on seal of Alverstoke priory.

Reclining Effigies.—Andrew, abbot of Peterborough, 1199, Peterborough cathedral; another effigy in the same cathedral of bishop or abbot, (see Fosbroke's Brit. Mon. ;) one of the early abbots of Westminster, the Cloisters, Westminster abbey; Bishop Kilkenny, (1255–1256,) Ely cathedral; episcopal figure in niche of the tomb of Bishop Northwold, (1229–54,) Ely; Archbishop Siegfried, at Mayence; monument of founder, Cologne cathedral; Morton, archbishop of Canterbury, (1500,) in Gough's "Sepulchral Monuments;" John of Stratford, archbishop, in Canterbury cathedral, south aisle, 1348; Bishop Otto I., 1279, in Hildesheim cathedral; in the cloisters, Norwich cathedral; Cologne cathedral, fourteenth century; bishop in Freisingen cathedral (Hefner, ii. pl. 43;) Carcassonne cathedral, fifteenth cen-

tury; Hildesheim, S. Michael's, twelfth century; Hildesheim, S. Bernard's chapel, A.D. 1200.

Stained Glass.—William of Wykeham himself, and S. Swithin, in Bishop Fox's window in Winchester cathedral; nine figures of bishops and abbots in the ante-chapel, New College chapel; two figures of bishops in west window of S. Cross, Winchester; two bishops, sixteenth century, at S. Maria in Capitolio; two figures of bishops, fifteenth century, at Evreux; a bishop, date fourteenth century, at Santa-Croce; three examples at Winchester, in the east window; an archbishop in the windows of one of the churches at Rouen; Bishop Melitus, in the glass of apse, Westminster abbey.

Paintings.—Albert Dürer, SS. Simon and Lazarus, the latter holds pastoral staff in right hand; Fra Angelico da Fiesole, Nicholas Bishop; same painter, S. Ambrose; same painter, S. Augustine; Miranda, S. Zeno; Crivelli, S. Jerome; Raffaele, S. Nicholas; Conegliano, S. Augustine; same artist, S. Nicholas; painting (Italian,) of the fourteenth century, (in the possession of John Dowell, Esq., of Birmingham, brought from Italy by the late Mr. Pugin,) figure of S. Nicholas; on roodscreen, Grafton Regis, Northants, S. Denis; Wilhelm, S. Hubert, Bishop of Liege; Alessandro Bonvicino, S. Nicholas; Batticelli, S. Nicholas; Murillo, S. Augustine; Fra Angelico, S. Athanasius, in the chapel of Nicholas V. in the Vatican; William of Wykeham, picture, New college, Oxford; wall painting, Winchester, S. Mary's chapel; several bishops recently discovered at S. Gereon, of the twelfth and thirteenth centuries; panel painting at Florence, fifteenth century; Andrea d'Orcagna, painting of coronation B. V. M., two bishops; Fra Angelico, our LORD surrounded by saints and martyrs—seven bishops in this picture.

Various.—Examples illustrated by Burgmeier, "Images de Saintes et Saints, issus de la Famille d'Empereur Maximilian I.," Vienna, 1779, engraved 1517–18; Adelbert, Bishop of Cambray; Arnoul, Bishop of Metz; Landry, Bishop of Paris; Firman, Bishop of Hungary; Leo IX., Pope; Mondry, Bishop of Orset; Passon, Bishop of Treves; Rupert, Bishop of Worms; Ulric, Bishop of Augsburg; Ely cathedral, on one of the caps under lantern, bishop reading funeral service over S. Audry; two bishops on exterior of choir-screen, Amiens cathedral; bishop kneeling in upper niche in north-west tower, Wells cathedral; twelve bishops in alto relievo, life-size, fixed against pillars of nave, thirteenth, fourteenth, and fifteenth centuries; an old diptych of the Romanesque period in Worms cathedral, representing SS. Peter and Paul and a bishop; Pugin's Glossary, "a German bishop;" the font, Winchester cathedral; a long series of statuettes of bishops in Ely Lady chapel, most of whom are giving the blessing—all who are *not* so represented have the pastoral staff in the *right* hand; figure of an archbishop in the shrine of S. Eleuthere, Tournay; archbishop in the shrine of S. Vitus at Prague; S. Benedict, (three examples,) S. Bennet, S. Bernard, S. Louis, and S. Bonaventura, in Mrs. Jamieson's "Legends of the Monastic Orders," 3rd edit. At Welbeck priory, Notts, is a stone of the eleventh century, with pastoral staff of curious form grasped by a right hand, (Cutts' "Slabs and Crosses.")

Mr. Scharf is of opinion that there was no rule at all, but that it

was viewed as a matter of indifference ; and Dr. Kratz, of Hildesheim, says decidedly, "When a bishop is to be represented, either in a couchant or a statant attitude, with his episcopal ornaments, and, at the same time, as the builder of a church, or castle, or hospital, then the pastoral staff must be placed in the right hand, and the model of the church, &c., which he has built, in or upon the left hand, or upon the bended left arm." M. G rente, the glass painter at Paris, with M. Viollet Le Duc, give as their united opinion, that, "when a model of a monument or a book are to be held at the same time, the pastoral staff or sceptre are principal and are held in the *right hand*."

The list of more than one hundred and fifty examples I have given will show that the question of *ritual*, on which Dr. Rock rests his arguments, was frequently disregarded by the medi val artists, and by artists of no mean order and experience ; and the list might be increased tenfold by further inquiry.

JOHN PIGGOT, JUN.

THE LATE MICHAEL O'CONNOR.

MR. MICHAEL O'CONNOR, who obtained a just reputation as a glass-painter, died on June 25, 1867, at the comparatively early age of sixty-six. For some years he had been obliged, through failing sight, to retire from the active duties of his profession. Mr. O'Connor was a native of Dublin, and from an early age was most dexterous with his pencil. He began life as an heraldic painter. Having been called to London when about twenty-two years old as a witness in a lawsuit with respect to some blazonry of arms, he was taken to Mr. Willement's studio, and there first saw painted glass, and became interested in the processes of that art. For some years he worked under Mr. Willement, and then, by the advice of his friends, returned to Dublin, and set up there in business as a glass-painter on his own account. The art was then at a low ebb everywhere. But Mr. O'Connor's works in Ireland attracted attention ; and when Dr. Pusey was in search of an artist to be entrusted with the windows of Holy Cross church, Leeds, (afterwards consecrated as S. Saviour's,) Mr. O'Connor was recommended to him by the Rev. Dr. Todd, of Trinity college, Dublin, and ultimately chosen. He then removed to Clifton, in 1842, and there for three years worked, in conjunction with his son and successor, Mr. Arthur O'Connor, (of 4, Berners Street,) at the Leeds windows. No doubt this important series of painted windows marked an epoch in the revival of the art. Mr. O'Connor was not above taking advice ; and he was much aided in the work by Pugin, who had undertaken a general supervision of the designs. This glass, which was noticed in detail in the *Ecclesiologist* of the time, is well known to many of our readers. In 1845 Mr. O'Connor removed to London. His next most important work was a window for S. James, Birch, near Manchester, and the Reynell memorial window in Chichester cathedral—both of which commissions he received from Sir John Anson. Other of his works

were an east window for Horfield church, near Bristol, the windows of Sheen church, Staffordshire—both under Mr. Butterfield; windows at Kidderminster, Stockport, Clontarf Castle; and the entire series of windows in the chapel of the Royal Hospital of Kilmainham, near Dublin, which have been greatly admired.

Mr. O'Connor's sight began to fail in 1856. In 1860 both his eyes were successfully operated on; but from that time his general health began to decline: and we have now to record the death of an upright man, and a very meritorious artist.

LONDON "RECASTINGS" OF CHURCHES.

It is some time since we have surveyed the growth of ecclesiology in London. We have several reasons to allege for this delay, and we shall accordingly offer none. In resuming the thread of our former descriptions, we shall in the first instance give a brief notice of some of the most noticeable "recastings" of older churches to which the improved spirit of the last few years has given birth. Recasting has become so much a phenomenon as contrasted with restoration, that we have often thought of making a separate head of those churches which have been operated on, not with the intention of bringing them back to mediæval excellence of architecture, but of conferring a religiosity of aspect and arrangement, above their genuine nature, to the buildings of the last two centuries. From the general scarcity in the metropolis of ante-Reformational churches, recasting has of course assumed a position of exceptional importance in London. We are more anxious to bring this fact into prominence at the present moment, when the idea has grown into conspicuous, if not undue magnitude, that the test of the catholicity of worship depends upon the appearance and appointments of the officiator incommensurately with those of the structure. So long as the altar rises conspicuous at the end of the wide and deep and well-elevated sanctuary, and between sanctuary and congregation is interposed the chancel or choris cantorum, with its stalls for clerks, lay or in holy orders, so long will the living witness exist in the Church of England to the especial dignity of the Eucharist, to the antiphonal form of worship, and to the special attributes of the clerkly function. Other incidents may or may not be added, still more to glorify the service of God, but those constructional and permanent witnesses will ever hold their conspicuous place.

S. Mark's district church, *North Audley Street*, was perhaps the *ne plus ultra* of the feeble and frigid paganism of George IV.'s days. A portico opening to the street led to a vestibule, modelled, as it seemed, on an exaggerated scale, on the portal of a Grecian tomb. Beyond came the church, an oblong apartment, with pews and some free seats, and a gallery round three sides; while two equal pulpits for prayers and sermon flanked a shallow sanctuary. The works which have been carried out were rather limited in their scope, from

reasons having no relation to the wishes of the recasters. A more extensive idea, of which Mr. Scott was the author, was prepared, including the projection eastward of an apse. As it is, the prayer-pulpit has been abolished, and a neat and unobtrusive antiphonal arrangement, with seats for the choir, and a wooden eagle, have been substituted; while a little coloured decoration has been introduced.

The massive, if not heavy, though dignified *S. Ann's, Soho*, has passed into the hands of Mr. Blomfield, who has transformed the worship arrangements by the insertion of a chorus cantorum, with low screen, effectively carved, in a style of ornamentation founded on the examples of the commencement of the last century. The existence of some obtrusive tombs has operated against the complete remodelling of the apse. What has been done has been in the right direction, and the east window, by Messrs. Ward and Hughes, has decided merit; so that the entire church is now religious as well as grandiose in its general tone.

More complete, because extending to the entire interior, has been the metamorphosis which the proprietary chapel in *Quebec Street* has also undergone under the hands of Mr. Blomfield. The old building was simply the most hideous and uneccelesiastical thing calling itself a place of Christian worship which London or any city could display. It was pewed, gloomy, and dingy. The gallery was close to the roof, dark, and unsightly, the pulpit, prayer desk, and clerk's seat, rose in the ill dignity of a three-decker, while the altar was contemptuously thrust under the west gallery, the building itself running east and west. The whole local colour was one grim sheet of drab. The external ugliness was quite on a par with the inside deformity. We cannot with one exception say that the outside is much mended now, but its unchanged identity only makes the transformation of the interior more surprising. It is now a very religious looking, not to say remarkable church, in a style which we can best describe as a translation into wood of Early Pointed with a moderate eclectic introduction of some Romanesque elements. As we have said, the altar stood to the westward, but in the entire recasting of the interior this misplacement has been rectified by the erection to the east of a shallow but wide sanctuary with an Early French wheel window towards Quebec Street. This, which has no special gracefulness from the outside, is the only difference which presents itself to the passer-by. The entrance-doors are moved to the sides. The sanctuary contains an altar well thrown up: and the wall offers a species of constructional reredos of five Romanesque arches, with a cross illuminated in the central one. We do not think this the most successful feature, as the arcading dies away right and left into the plain wall. Arcading if meant to tell must either be constructional or must be framed into some distinctive member of the building. When used as mere embossment it is apt to be too massive for its purpose. The altar is destitute of ornaments, and the antiphonal arrangements are of the simplest kind. The organ stands in a gallery to the north of the chancel, rising with a well-proportioned cove (repeated on the other side) from the parclose. The pulpit towards the north is of iron and brass, the former chiefly

painted chocolate; the shape of the pulpit itself is curvilinear. As an experiment in metal furniture it decidedly merits praise.

But Mr. Blomfield's *chef d'œuvre* is his treatment of the nave. We have before referred to the galleries. These were needful for accommodation, and had to be retained, but they have become architectural through the treatment of the pillars which support them and their nexuræ with the roof. These pillars mask an iron rod, but externally they are thin, slightly fluted columns of wood bearing at half height the galleries, which are fronted with woodwork of a simple Gothic design. The successive pillars are held together with curved braces, springing from the capitals and producing in skeleton the general effect of the successive arches of a normal arcade so as to embody the feeling that the building is a church. Similar braces carry the aisle ceilings, while the nave roof, formerly a flat plaster expanse has been converted into an effectual cove, abutting against a semicircular chancel arch, carried on bold responds, while a tie-beam at the level of the springing of the roof carries a conspicuous cross. The west window is recessed in a similar arch with responds, and is filled with painted glass by Messrs. Heaton, Butler, and Bayne, representing our Lord in majesty surrounded by seraphim. The seats are open and regular, with a sufficient central passage; unfortunately the two ranges of side windows have to be retained. An attempt has been made to relieve them by ornamental glazing of light blue and yellow and green tints, but the effect is cold. A moderate arrangement of mural decoration will in time be added much to the advantage of the whole effect. Recollecting what this chapel was, and what it is, we can no longer call anything impossible.

Mr. Withers's work at *S. Ethelburga, Bishopsgate Street*, comes under the head of recastings rather than of restorations, because the pile itself, of mediæval date, has had little done to it in the way of structural repair, while a compact and correct chorus cantorum with low stone screen and parcloes, has been erected, and the old Italian reredos of wood has been refurbished with considerable ingenuity. Further description we need not offer.

In *S. Edmund, Lombard Street*, Mr. Butterfield had to deal with one of Wren's worst churches—those which are simply a big broad room, fitted however with some of the handsome woodwork which characterized the epoch. By merely converting the pews into open sittings, and making up a chorus cantorum out of this woodwork, the architect has produced one of those great results with small material in which he is often so successful. We may by the way note that this church has afforded a signal example of the merits of detached mid-day litanies. We hear that the institution has quite worked a change in the tone of a quarter of London sacred hitherto to the cult of Mammon rather than any other more spiritual religion.

Christ Church, Albany Street, which has also been recently undertaken by Mr. Butterfield, has twice before passed under the improver's hands. The first amelioration was in very early days when Mr. Dodsworth called in Mr. Salvin to remove the vestry and organ-loft which Mr. Pennethorne had run up behind the altar, and to transmute that open reading-desk looking westward, but rather shorter than the

pulpit, which in a still unripe epoch was probably pointed at as a dangerous ritualism. So out of this manipulation came the sanctuary which still exists. Some time later, and by our advice Carpenter was consulted and produced accordingly the plan for a very complete chorus cantorum with low screen,—the first adumbration of that now so familiar idea. Means however were failing, and so the project collapsed into that simple antiphonal arrangement which has for many years been so familiar to the congregation of that now historical church. Recently Mr. Burrows, in compliance with his disinterested determination of abolishing pews and pewrents at one swoop, has rearranged, under Mr. Butterfield, the whole system of seats as well as introduced mural colour. The galleries have been reduced in size, and made much less obtrusive. The organ has been brought down to the ground level at the east end of the north aisle. Low open seats have superseded the pews: and the reredos has been raised and enriched. The general result is most satisfactory.

We reserve some other examples for a future occasion.

CONTEMPLATED VANDALISM AT CHARTRES.

(Translated from the *Bulletin Monumental*, No. 4 of Volume 33.)

“OUR learned fellow-worker, Mr. R. Bordeaux, expresses himself thus in the review which the Abbé Decorde publishes under the title of *Magasin Normand*.

“Bad news for friends of the arts! Under the pretext of enlarging the precinct round the Cathedral of Chartres, it is proposed to pull down the remarkable hall of the Hôtel Dieu, called the hall of S. Cosmo. This hall is a valuable monument of the first half of the thirteenth century, of the same style of architecture as the Cathedral itself. The dimensions of this Gothic edifice, which is one of the most interesting curiosities of Chartres, are about thirty-six metres long, by thirteen metres broad: two rows of columns with elaborately carved capitals divide it into three naves. Can it be believed that there is at Chartres an *Archæological Society*, and that this society has positively put itself at the head of the subscription organized for the purpose of exposing the Cathedral in a great empty space? The example of Orleans, where the Hôtel Dieu was pulled down, notwithstanding the reclamations of all the friends of our ancient monuments and the eloquent protestations of M. de Montalembert, in order to isolate the cathedral in a most pitiable manner, is then about to be followed at Chartres! So much the worse! So much the worse especially for the Archæological Society of Eure et Loir!

“But let us hope that this Society will think better of it, and that on further reflection it may be willing to justify its title by occupying itself with other things than collecting broken pots and fragments of silex, the pretended implements of the primitive epochs of humanity. The archæologists of Chartres must not support the plans of destroyers. The Angers Archæological Society, which has just saved the statues of the Plantagenets by its patriotic zeal, has given a noble example for that of Chartres to follow. This affair of the Gothic Hall of Chartres cannot fail to become famous in its turn.

“This reminds us of the interesting work by M. Paul Durand on the monument of which Mr. Bordeaux has been speaking:

“ ‘This monument,’ says M. Paul Durand, ‘which remains almost intact to the town of Chartres, is a large hall forming part of the present Hôtel Dieu and bearing the name of S. Cosmo’s Hall. It is a very ancient and interesting edifice, but as the public have not access to it, very few people know it, and fewer still are able to appreciate it. It is composed of a large hall greatly resembling a church, for two rows of columns and pillars divide it into three naves. Its dimensions are about thirty-six metres in length, by thirteen metres in breadth. A modern roof in plaster has replaced the ancient one, which probably was of wood. This roof covers the greater part of the hall; but the three divisions of the easternmost bay are vaulted in stone, and adorned with sculptured ribs and bosses. In this part, the capitals of the columns are strengthened by a sort of addition in the shape of large corbels upon which the ribs of the vault rest. Further, one remarks upon these corbels curious sculptures: they are of the symbolic subjects, so much in favour in the middle ages. On one side a portion of the battle between the virtues and vices; Charity opposing Avarice, and Hope trampling under foot Despair, who pierces her breast with a dagger. On the opposite side to these personifications are to be seen the bust of our LORD in the attitude of benediction, and the Agnus Dei, surrounded by the Evangelistic symbols: the angel, the eagle, the winged lion and ox. All the capitals are adorned with leaves turned back in the shape of crockets or foliated crosses. The style of these sculptures and the details of the construction make us recognize it as a monument of the first half of the thirteenth century. I am speaking of the building as a whole: it is easy to distinguish the portions which have been rehanded at various times. Above this hall are timbers of bold and massive carpentry covering a space as vast as a market. Such as it is at this moment, this edifice of so simple and severe a style appears to us to deserve the attention of artists and of amateurs, and its preservation to be most desirable. It is therefore with extreme surprise that I learn that its demolition is now under discussion.’

“After the reading of the memoir of which we have only quoted one page, a debate took place in the Archæological Society of Eure et Loir.

“Different propositions to the effect that a request should be made that the demolition should be postponed—first, without conditions; secondly, until the advice of persons well known as most learned in archæology should have been taken; or that the Society should express their regret that a monument so important in the double point of view of art and of science should not be preserved, and at the same time should take measures to keep up its memory by drawings and photographs—all these propositions having been disposed of, the assembly while voting thanks to the author of the memoir for his remarkable and conscientious work, PASSED ON TO THE ORDER OF THE DAY!!! The order of the day of the Society of Eure et Loir is an event beyond belief: the Society is, we think, the ONLY ONE in France which could have discussed with so much *indifference* a question of such extreme importance.”

THE PROGRESS OF ORGAN-BUILDING.

WITH the exception of the controversy on the comparative merits of certain large organs and eminent organ-builders, in 1864 and 1865, hardly anything has appeared in our pages on the subject of organs since 1859. We, therefore, propose in this paper to review generally the progress which the art of organ-building has made in England up

to the present time. Our chief source of information consists in the specifications of new and enlarged organs, which appear in almost every number of our worthy musical contemporary, *The Choir and Musical Record*.

We are glad to be able to say, that the grosser faults which disfigured organ-building during the first half of the present century have, to a great extent, disappeared. Organs are now no longer estimated by the number of pipes they contain, without regard to the size of the pipes; and, consequently, modern organs do not offend our ears by an excessive prevalence of shrill stops. The pedal department, which affords the only means of doubling the bass in the octave below, without sacrificing the good effect of dispersed harmony, now receives something like due attention; and, consequently, the extra keys on the manuals, below CC, which formed a most imperfect substitute for the pedal-organ, are now universally omitted. It is now usual to have a stop of sixteen feet tone, on one manual at least, in all but the smallest organs. With the same exception, it is now by far the most common plan to make the second manual of full compass. As to the system of tuning most in use our information is very limited; but equal temperament, the only one at all suited to the wants of the present day, seems to be gaining ground.

What then are the faults that remain to be cured? for it can hardly be supposed that our organ-builders have already attained perfection. In the first place, we fear that many organs are still built too cheaply; though it is not now the size of the pipes, but rather their quality that is stinted, either by not putting a sufficiently large proportion of tin into the metal pipes, or by making them too thin, or some other unwise device. If funds run short, it is far better to defer any stop that can be spared, than to put in flimsy work; for in the former way we do something that will not have to be altered, while in the latter case all will need to be altered after a few years.

Secondly, we observe that some organ-builders still hold to the tradition of tenor C swells. It should be considered, that although swells of short compass might be justified when the swell was a mere echo of the great manual, the case is widely different now that the swell is nearly equal in power to the great, and often contains a reed stop, when the great has none. The disadvantages of short swells are well known to every organist who has had to do with them; while there is nothing to be said in their favour, except that they cost less and take less room. But a choir-organ of full compass will neither cost more, nor take up more room, than a short swell, and is, on the whole, far preferable.

A third objectionable practice, which has not yet disappeared, is to put the stop of sixteen feet tone, when there is only one, on the swell manual, not on the great. In reviewing Hopkins and Rimbault on the Organ, early in 1856, we alleged some arguments in defence of this practice. We are not ashamed to confess having changed some opinions in the course of eleven years, while the world around us has been making great progress, for if we had not changed at all, this would not argue much for our infallibility. The reasons for putting

the sixteen feet stop on the great manual are that this is required in order to balance the fifteenth and mixtures, when the manual is played full; and if the sixteen feet tone must be borrowed by coupling, there cannot be such a contrast between the two manuals as is often demanded. In short, since every manual ought to be complete and well-proportioned in itself, and the great ought to be more powerful in its upper work than the swell, a stop of sixteen feet tone is necessary for the great, in all organs large enough to admit a stop of that kind.

The only other general defect in new organs that we are aware of is that the pedal department, though making progress very hopefully, is not yet fully developed. There should be an open eight feet stop besides one of sixteen feet tone in every organ of five stops or more on the manual; and every organ of ten stops or more on the manuals should have a twelfth and fifteenth ($6\frac{2}{3}$ and 4 feet) on the pedal.

We conclude with a few words to architects on the subject of organ chambers, for it not unfrequently happens that in a new church an organ of sufficient power can hardly be erected for want of room. Of course the same thing happens occasionally in old churches also, but our forefathers are not to be blamed for it, as they could not have foreseen what sized organs would be required in these times, whereas modern architects have not the same excuse. It may be considered as settled that a chancel aisle is the best place for the organ, and there only remain the questions whether it should be north or south, and of its dimensions. The south side seems preferable on the whole, because the organ can be easily screened from the excessive heat of the sun, whereas on the north side it is more exposed to damp, and this can only be got rid of by heating the church every day in damp weather. But on whichever side an organ chamber is, care should be taken that it is large enough, for to have to build a new organ chamber is a very unwelcome addition to the cost of the instrument itself. The roof should always be gabled, not a lean-to, because the pedal pipes are always the largest, and they must be placed at the back of the organ. The height to the collar-beam should be not less than twenty feet. The length of the chancel-aisle should be at least a quarter of the length of the nave, and its width about equal to that of the nave-aisle. It should open both towards the nave and chancel by wide and lofty arches. In churches calculated for less than three hundred worshippers the height of the organ chamber, if there is one, need not be more than fifteen feet to the collar-beam; but we do not particularly recommend organs for such small churches, as a good harmonium will be quite sufficient, and we may add that the manufacture of this humbler instrument also has considerably improved of late years.

CHURCH RESTORATION IN LINCOLNSHIRE.

[WE borrow from the Report of the Lincoln Diocesan Architectural Society the following notices of recent works of church restoration in Lincolnshire.]

"The important work of church restoration in the diocese is progressing as actively as ever. Of greater churches, that of S. Wolfran at *Grantham* stands first, where the roofs are being entirely renewed with oak timber and lead, at a very great cost, but with the most satisfactory result, under the guidance of Mr. G. G. Scott. When the walls and stonework are cleaned, the distiguring screen—now dividing one part of the nave from the other—is removed, and the whole appropriately seated, the result will be sure to afford the highest satisfaction to those noblemen, gentlemen, and clergy, who have so liberally responded to the vicar's call in thus carrying out this great and long-needed work.

"The fine old church of *Spalding*—dedicated to S. Mary and S. Nicholas—has for some time been in the hands of Mr. G. G. Scott, and its complete restoration is now rapidly advancing towards a close. The chancel is again in use, together with a new and spacious appendage attached to it, in which the organ stands; and the remainder will, we presume, now shortly be ready for occupation. Under the zealous and watchful eye of the Rev. Edward Moore, as the Incumbent of Spalding, and with the aid of the first of our English architects, we feel confident that through the judicious clearing away of all that was objectionable, and the substitution of appropriately grave and beautiful work, where required, Spalding church will stand out like a cathedral of the district in which it is situated—not only from its size, but from the propriety of its features, and the character of its treatment generally.

"*S. Mary, Long Sutton*.—The most remarkable features of this church are its long Norman nave arcades, its ranges of fairly-traceried windows, its almost detached tower, and its octagonal vestry. It has lately received that extensive restoration which it has long required. The whole of the interior is now freed from paint, washes, and blemishes, so as to allow the stonework to exhibit its original purity and beauty; and the old lofty seating has been most happily superseded by oak benches placed upon properly-ventilated floorings. The alleys have been newly paved, and a handsome pulpit set up in commemoration of the late Mr. Thomas Peele. Part of the south aisle roof has been renewed in oak, and other works effected in the nave at a cost of not much less than £2,000, under the direction of Mr. W. Slater, of London, as architect. The chancel has been well and substantially repaired by the rector, the Rev. E. L. Bennet, at a cost of £700. Both of its aisles appear to have been chapels formerly, from the discovery of a double aumbry in the wall of the northern one, and of a piscina in the southern one. The arcade of this last has been rebuilt; and the whole of the old oak chancel roof, after a thorough reparation, a careful renewal of all decayed features, and the addition of a new cornice, is again doing service beneath its leaden covering. The pavement is of Minton's encaustic tiles, the altar-rail of decorated iron-work, the stalls of oak; and from the roof depends a handsome corona gaselier of thirty-six lights. The entrance from the vestry to the chancel is now very properly altered so as not to interfere with the sacarium.

"*SS. Peter and Paul, Gosberton*.—Very extensive repairs are going on in connection with this church. The roofs of the nave and aisles are being renewed and the stonework repaired, while the chancel has been rebuilt, and extended further to the east than before. This is a great work, which is com-

pleted by the erection of a fine painted glass east window, at the cost of Samuel Everard, Esq., the reglazing of the nave windows, and a general cleansing of all its architectural features.

"S. Andrew, Heckington.—The nave of this queen of village churches is no longer oppressed by a shabby low roof, totally unworthy of the beautiful features it served to cover until lately; for it is now surmounted by a lofty one, and which may be truly termed noble. The ruined window also of the north transept has been replaced by an appropriate successor; and the nave will be reseated, repaved, and heated, under the direction of Messrs. Kirk and Parry, but we regret to hear that the restoration of the chancel must be postponed for want of the necessary funds.

"S. Botolph, Newton.—The greater part of the body of this church has been rebuilt, and the whole fabric put into a thoroughly good state of repair, under the superintendence of Messrs. Kirk and Parry. The chancel-arch is new, and by the removal of a most unnecessary Perpendicular clerestory, and the substitution of a well-pitched roof, the improvement in the appearance of the fabric is very great, both internally and externally. Besides the reparation of the stonework throughout, all the fittings have been renewed, and a painted glass window, by Ward and Hughes, above an encaustic tile reredos, appropriately adorns the east end of the church. The cost was defrayed by Sir Glynne E. Welby Gregory, Bart., W. E. Welby, Esq., M.P., and the Rev. T. Todd, the rector, aided by a rate. An appropriate brass lectern was the gift of the rector, and a beautifully-worked altar-cloth was the offering of the Hon. Mrs. Welby.

"S. Andrew, Burton Stather.—Considering what this church was, and what it is after very extensive alterations and repairs, we have reason to be glad of the change. The restored clerestory and nave-roof are good features, and the present seating is a striking improvement upon the old; but the new porch and the chancel doorway are both too lofty; and after much cost and repeated alterations of the southern portion of the nave—formerly a chantry chapel, and now constituting a wide aisle, the final result is most unsatisfactory, which we much regret. The architect employed was Mr. E. Browning, but how far he is responsible for the above-named defects we cannot say.

"All Saints, Moorby.—This pleasing little church, designed by Mr. James Fowler, in the Early English style, has replaced an utterly worn-out predecessor, whose destruction none can regret. Its cost was entirely defrayed by J. Banks Stanhope, Esq., M.P. In plan it consists of a nave, having a pretty spirelet at its north-west angle, a porch on the north side, a chancel, and vestry. Its outline is agreeable as well as its colouring, the materials employed being green sandstone, relieved by bands of brickwork and Ancaster stone dressings. Within, the walls are lined with brickwork, the roofs are of the interlacing rafter kind, the seating is neat and sufficient, and the Caen stone pulpit is handsome. In the chancel the benches are of oak, and beneath the eastern triplet is a handsome reredos composed of encaustic tiles, carved work, and marble shafted pillars. The paving throughout is of encaustic tiles, in which green is largely used to contrast with the predominant red colour of the walls. On the south side of the chancel is an arcade of three arches, supported by pillars having green serpentine shafts. This opens into the vestry, and constitutes a very pleasing feature in the composition of this successful little church.

"S. Giles, Langton.—This church, with the exception of the tower, was rebuilt in 1766; but as its character and condition were altogether unsatisfactory, it was determined again to rebuild it, and plans for the same were provided by Mr. Atkinson, of York. This may certainly be termed a neat structure, but the pitch of its roof being much higher than the original one injures the effect of the composition by burying the tower. The position also of the porch, quite at the end of the nave, is displeasing to the eye;

and the queer octagonal panel with its sunk circlets, over the trefoil-headed archway of the porch, has no connection with the Gothic style of architecture.

"*S. Helen, Theddlethorpe*.—This church has been very extensively repaired, through the exertions of the rector, the Rev. T. D. Kennedy, so as to render it a pleasing feature in the Marsh district; and it has also been supplied with a good new organ by Willis.

"*S. Peter, Thorpe*.—The very necessary reparation of this church has been completed since the Society's visit to it, under Mr. James Fowler's superintendence; and the good work commenced by the late Mr. William Hopkinson, of Stamford, has thus been happily brought to an end, including the rebuilding of the porch, which was absolutely necessary.

"*S. Andrew, Halton Holgate*.—We are happy to say that the fine old tower, pronounced to be in such a dangerous condition as to demand reconstruction, has been most substantially rebuilt precisely as before, under the direction of Mr. Street, as consulting architect, and Mr. J. Fowler. The east end of the chancel also, which was in a bad condition, has been rebuilt, very much to the improvement of its appearance.

"*S. Martin, Bole*.—This Nottinghamshire church has been extensively repaired under the direction of Mr. E. Christian as architect, at a cost of about £1,000, chiefly defrayed by Lord Middleton. The seating throughout is of oak, and the pulpit, also of oak, handsomely carved, was the gift of Sir Charles H. J. Anderson, Bart.

"*S. Mary Magdalene, Lincoln*.—The original church was erected during the reign of Edward I., and therefore might have been of a most beautiful character; but for a long time past no features of so excellent a period of Gothic architecture have remained here, and the fabric scarcely retained a church-like appearance; but now, through several judicious and tasteful alterations, effected by the present incumbent, the Rev. H. W. Hutton, its aspect is very much improved internally, and it contains a good organ, whose pipes were decorated by the Rev. G. T. Harvey."

ANNUAL REPORT OF THE NORTHAMPTON ARCHITECTURAL SOCIETY.

"FOR more than twenty years the Architectural Society of this archdeaconry has been uninterruptedly engaged in the work for which it was first constituted. During that period more has been done in building and repairing churches than in centuries before; and it is an admitted fact, that a great improvement in the manner in which these works have been done dates with the establishment of societies like our own. It has been their office to see, as far as may be, to the right application of those liberal offerings, which have been made in so many quarters for the repairs of our churches, and, at the same time, to preserve without injury the features of ancient art which those churches contain. How your committee have succeeded in these and in other portions of their labours, it is for others and not themselves to judge; though it is not too much to say, that there is hardly a locality within the archdeaconry which has not in years past accepted their labours.

"It is the duty of your committee now to report to you their pro-

ceedings during the past year; for they mean not to touch upon the many great works of national importance, which have been done in other dioceses, but to confine themselves to their local work.

“Of the churches, the repairs or restoration of which have been completed during the last year, first and foremost in antiquity and interest stands *Brixworth*. Hardly a church in the whole kingdom has an architectural history extending over a longer period, or containing in its pages stronger marks of the different eras of which it is the record. We have in its construction a large use of Roman material; Roman brick is employed in the construction of one of the finest very Early arcades in any of our parish churches. Beneath an arch built of such material, and at such a period, are the remnants of a Norman arch, and again underneath these was a Decorated window of the same character as others further eastward. Then we have later work of more than one period, besides the more modern repairs and restorations. By excavating the surrounding ground, foundations have been laid bare, revealing a form of building differing in many ways from that which has stood for many generations, and in one important instance furnishing a certain guide to the operations of the present restorer. The great peculiarities of Brixworth church have been dwelt on at some length in a paper read before this Society some years since by Mr. Poole, and to that interesting paper the committee would refer the inquirer. They now make brief allusion to the many styles of architecture existing here, only for the purpose of impressing upon all church restorers the importance of preserving every ancient feature which marks a period, or tells a tale of bygone days. The feature itself may not be one of great beauty, and it might be replaced by one more pleasing to the eye or more agreeable to harmonious arrangement. But beauty and order in matters of architecture may be sometimes bought too dearly, and the farther any old period of art is receding from us, the greater the reason for not exchanging ‘old lamps for new.’ Your committee believe that great care has been, for the most part, shown in the restoration of Brixworth church; that, with one minor exception, in which the restorers somewhat differed from the opinion of the committee, every mark of ancient work has been retained, great pains have been taken to supply as little new work as possible, and wherever any new masonry has been inserted, either because constructionally necessary, or to replace any obviously modern excrescence, the new is carefully distinguished from the old. Your committee’s remarks, therefore, on the importance of preserving, when practicable, every record of ancient art, are not meant to apply especially to Brixworth: to prove, however, the importance of being guided by this conservative spirit in all dealings with our ancient ecclesiastical monuments, we need only bring before our mind’s eye the church of Brixworth as it exists to us now, and compare it with what it would have been, had the architects of the fourteenth century, who inserted several windows and executed some minor works there, swept away the pre-existing church, and substituted a Decorated building of even the best proportions. We should have exchanged a unique page of architectural history, for an almost stereotyped form of Decorated church.

And yet this is what every one is more or less doing, who replaces some good old feature in the church he is restoring, by a fancy of his own, which, though it may be unobjectionable in itself, is very commonly an incongruity.

“In no one respect has more destructiveness prevailed than in the matter of mural decorations. We have now comparatively very few examples remaining of ancient decorative art, as applied to the plain surfaces of church walls. When those walls are internally faced with rough masonry, there can be but little doubt that they were intended for plaster, and as little, that that plaster was ordinarily relieved by some kind of decoration. In many churches layer upon layer of plaster, or of distemper, has borne its distinct class of ornament; but in this respect the church restorer has been, in a great majority of instances, destructive; for go into almost any church which has been in the workman’s hands during the last twenty-five years, and inquire of one who has watched the progress of restoration, and he will tell you that on scraping the walls, colour was made apparent everywhere, but that it had all been destroyed. It is generally, but not always, alleged that it was found impossible to retain it; but sufficient care is not often used in laying the picture bare of its many coats of whitewash. It is notorious that oil-paintings are often spoiled by professional cleaners, with the best intentions, and it can be no matter of surprise if the hand of the mason, or even of the parson—applied, perhaps, for the first time to this kind of work—should fail in bringing to light without injury the more delicate distemper picture, adhering, it may be, but imperfectly to the plaster beneath. It is because of the many works of ancient art in stone and wood, and glass, and painting, which have been of late years destroyed, some wilfully, some carelessly, some perhaps unavoidably, that many an antiquarian had rather see the hand of time at work than the hand of the restorer; and charges are frequently made against architects, architectural societies, and church restorers, that they have done our old churches more harm than good. Your committee rather believe that societies like our own prevent the destruction of many most interesting works which, but for their intervention, would be utterly removed and forgotten; an opinion which is confirmed by the fact that, in a great majority of cases, where their advice is asked in a work of restoration, they are considered needlessly, and sometimes almost whimsically, conservative. Our Society, some years since, enunciated the principles by which it would be guided in church restoration in the following propositions, which cannot be too carefully remembered, and, therefore, they are here repeated:—1. That in church restoration care shall be taken to distinguish the new work from the old. 2. That no ornamental parts be restored, but only such as are necessary for the constructional safety of the building. 3. That when corbels or other ornaments have originally been left in block, they should not be subjected to the hand of the modern carver. 4. That no attempt be made to restore a church to its oldest, or to some favourite style, but that all work, at least as late as the fifteenth century, should be preserved intact, and that later work, whenever evident care and expense has been bestowed upon it, should be re-

spected as far as is consistent with the right arrangement of the church.'

"To return from this long digression. Your committee have to report the completion of very extensive alterations in *Rockingham* church. The whole fabric was of modern date, though, as is usual, many a fragment of early carving was found worked up in the walls. The arrangements of this church had been singularly awkward, and in recommending a somewhat altered ground-plan, your committee felt that it was the best practicable, rather than the best conceivable, design. The alterations have been completed, and the result is, on the whole, more successful than they even anticipated, though they do not wholly approve of some of the details.

"A great outlay has been made in the improvement of the church of *All Saints*, in this town. The plans for the alterations were not laid before this committee, but they were requested, towards the completion of the works, to give their advice on the position of the prayer-desk, pulpit, and organ, on the retention or removal of the screen, and on the colouring of the walls and roof. A sub-committee was appointed to visit the church, where they were met by the mayor and other members of the restoration committee. The recommendations of this Society on the points in question have, as they understand, been adopted, with the exception of the chancel screen, which has been removed, contrary to their judgment. No one can for a moment doubt that a great improvement has been effected in the interior of this church, besides the substantial repairs which the fabric itself has undergone; and it is only a wide-spread liberality which has enabled so much to be done.

"The church of *Duston* has lately been re-opened, after very extensive repairs. New roofs were found necessary, and they have been made after the model of the pre-existing roofs. There is in this church the somewhat unusual feature of an Early English triplet at the west end.

"The foundation stone has been laid of a new church at *Wellingborough*, after a selected design by Mr. Buckeridge, of Oxford. Your committee thought the design to be one of very considerable merit, though it had been found necessary to lighten the expense of the building in many ways. From this cause a somewhat poor effect was produced by the total absence of labels to the windows. Some few suggestions were made on the arrangement of the interior, and the committee thought right, both in this and some other plans that have come before them, to recommend an upright instead of a sloping back to the seats. They know that this is not a popular suggestion, and that many of the best architects now adopt the sloping form. The committee think, however, that the slightly increased comfort of the sitter is purchased by the greatly decreased comfort of the kneeler. But no more need be added here on this subject, as there has been a paper promised to-day on the subject of church seats, after which the committee will be glad to hear the opinion of any member of the Society on a subject, in which all are equally interested.

"Plans for the restoration of the churches of *Pitsford*, *Clay Coton*, and *Woodford* have been submitted to the committee. *Pitsford*,

the piers and arches of which were removed many years since, (the whole area being covered by a flat ceiling,) is being almost entirely rebuilt, and considerably enlarged. There was hardly anything in the church worth retaining, besides the tower, the south door and doorway, (the door being remarkable for its early ironwork, and the Norman doorway having a deeply carved tympanum,) the pier on the north side of the chancel-arch, and a Decorated window at the east end of the north aisle. The tower is not in any way to be altered. It has a great peculiarity in its upper or belfry stage, viz., a wide window of one light, both on the north and south face of the tower, to the east of the ordinary belfry window. It is not at all apparent what was the object of these windows. The door and doorway are to be carefully removed to the new south wall; the Decorated window is to be retained; but the pier of the chancel-arch, containing a heavy mass of masonry, must of necessity be removed. The rebuilding of Pitsford church is placed in the hands of Mr. Slater, who is also carrying out the larger portion of the works at Woodford. At *Woodford* it has been found needful to make a much larger outlay than was at first anticipated. Nearly all the piers had to be under-pinned, and a considerable portion of the clerestory and south aisle walls required rebuilding. The roofs are for the most part new, and the east side of the tower has been underbuilt. The plan of the church is peculiar, and in some respects a puzzle. The plan of the double nave, of different widths and marked by a quasi-chancel-arch, is accounted for by the supposition that the eastern portion was the original chancel of the church, and was thrown into the nave, when the present chancel was built. The alterations in the chancel comprise a new triplet as an east window, of too early a character for the rest of the chancel. In the course of the repairs the remains of a human heart, wrapped in cloth, and enclosed in a wooden box, were found in the soffit of one of the arches, as also a shroud needle of early date, and a later urn of large size, containing some human bones. The repairs at *Clay Coton* are intrusted to Mr. Law, who has submitted a plan to the committee which was for the most part approved; some few alterations, especially in the size and form of the sacristy, having been recommended.

“Plans have been also sent to the committee for restoring the parish church of *Hardwick*. Some few alterations suggested by the committee were readily adopted.

“Sub-committees have been, by request, appointed to visit the churches of *Burton Latimer* and *Hargrave*. There is one feature in common to both these churches; in each instance the figures of the patriarchs being painted on the nave walls. At *Burton* there are eleven figures still existing; a much smaller number, however, remains at *Hargrave*, though the drawing of the latter is bolder, and of an apparently earlier date. On the north wall at *Burton Latimer* there is a much more ancient painting of the judgment and martyrdom of S. Catharine. It is unnecessary to mention here the several recommendations of the sub-committees; in both cases the repairs are postponed to another year. *Burton* tower and spire, which were in a most unsafe condition, have been taken down to the foundations, and

carefully rebuilt. Hargrave must undergo similar treatment, unless (as the sub-committee thought possible) its west side could be carefully shored and under-pinned,—a plan which, when practicable, they would recommend in preference to rebuilding. The wide cracks at the north-west and south-west angles of the tower seem to be of very old standing.

“A memorial from this society was forwarded to the Lords of the Treasury on the subject of the restoration of the Chapter-house at Westminster, once used as the Commons’ House of Parliament; afterwards mutilated so as to form a Record-office, but now inviting restoration. Its fittings as a Record-office have in many parts preserved fine examples of mural decoration. While your committee rejoice that the Chapter-house is to be restored, they feel that more than ordinary care must be exercised, lest in its restoration injury should accrue to any of its ancient paintings or sculptures.

“A very interesting communication was made to the committee by one of its members, on the remains of a mediæval organ-case at New Radnor. It is believed to be unique in this country, and enough of it remains to be a guide for the reconstruction of the whole. It has been drawn and described by Mr. Sutton, who has presented to the Society a copy of his book respecting it.

“The Society is increasing rather than decreasing in numbers; for though some few members have removed from the neighbourhood, their places have been more than filled by the following additions to our list:—The Revds. H. H. Minchin, Woodford-cum-Membris; C. F. Alderson, Holdenby; A. Annand, Roade; R. Monk, Wymington; F. B. Newman, Burton Latimer; H. C. Burnham, Cogenhoe; T. Richards, Hardwick; A. Gay, Hardingstone.

“The Society’s summer meeting was held in June, at Market Harborough, in conjunction with the Leicestershire Architectural Society. It was a most pleasant and most successful meeting. About sixty joined the dinner, and as many, or more, the excursion. The several churches were described in a most able manner by Mr. Ayliffe Poole, and many most interesting objects were collected at the museum. The finest church visited during the day was that of Rothwell, in our own county, but the time was so limited for the full examination of the church, that it may well receive another visit when we meet again in the same neighbourhood. That will probably be in the coming year, when it is proposed to invite the Leicestershire Society to join us in a meeting at Kettering.

“It is a subject of congratulation to Northampton and its neighbourhood that a museum has been opened at the new Town Hall, for the exhibition of works of art both ancient and modern. The exhibition is at most times open free of charge. Many of the objects which it contains are sent there on loan; the present is, therefore, the only opportunity that the public may have of studying them. Until a late period there has been no common place of deposit for antiquities that may have been discovered in this neighbourhood; and through this want many objects of interest may have been entirely lost, or transferred to some other locality, and so lost to us. Henceforth the

relics of different past ages may meet together, and be put to the test of comparison with one another, as well as with the present; and the existence of such a museum is an appeal to the public to make their contributions of works of art, of either the present or of a former period, to furnish its rooms, and to add to the course of instruction and study which it may afford. Descriptive lectures of its various treasures will be found very useful and attractive; and if, as has been suggested, the governors of the British Museum could be induced to confer some of their duplicate specimens (which are now all but useless) to this, among other similar institutions, a great benefit would be conferred upon our neighbourhood at very little cost. The subject of the descriptive lectures your committee would recommend to the Northampton local committee of this Society, while it might well be worth the while of the managers of this museum, and of others like it, to press upon the trustees of our national collections, no longer to confine to the metropolis the benefits to be derived from the study of examples of ancient and modern art, and of the wonders of creation.

“One only matter more does your committee now mention. The memorial font to your late lamented secretary, Mr. James, is approaching completion. The site is, as you know, fixed upon—the round nave of *S. Sepulchre's*, in this town; but this is in a most unseemly condition, stripped, indeed, of its pews and galleries, in order to be given up into the workman's hands, but there are not sufficient funds to justify the commencement of the work. It was at first proposed to restore it as a memorial to the late Marquis of Northampton, and committees for the purpose were formed, both here and in London. Through some slight disagreement or misunderstanding, the committees did not work together, and the London committee was dissolved. About £400 towards the work are deposited in a Northampton bank, and it was thought that there was another deposit for the same object in London; but, on inquiry, no intelligence of this can be obtained. Your committee think that the time is fully come for a great effort to be made to finish the restoration of *S. Sepulchre's*. All Saints' has been completed. Will not the richer parishes of the town assist the poorer? Will not the county, as so often it has done before, assist the town? May not an appeal be fairly made to the country at large, to all who feel an interest in the only one round church yet un-restored, to give their help also? The church has been carefully surveyed by Mr. Scott, who estimates the necessary outlay at £1,600. The Bishop delays to consecrate the other parts of the church till this portion too is completed. This committee, therefore, would commend the work to the favourable consideration of the members of this Society; to the town and county of Northampton; to those who have regard to the memory of the revered names that are to be associated there; and, lastly, to all who have a good will to *S. Sepulchre's*, either as Churchmen or as antiquarians.”

NEW CHURCHES.

S. David, Lampeter, Cardiganshire.—An exceedingly good design by Mr. Withers, to replace a miserable barn-like structure, which was built as late as 1840. The situation, just opposite the college, is imposing: on the side of a hill, seen for miles around. The plan comprises a nave, 65 ft. long by 26 ft. broad; opening by an arcade of four into a south aisle, 11 ft. 6 in. broad and of equal length to the nave; a chancel 31 ft. long by 22 ft. broad; an organ chamber and vestry, to the south-west of the chancel; and a tower (forming a porch) at the extreme west end of the southern side of the south aisle. Accommodation is provided in fixed seats for 363 persons, there being room for 90 chairs in addition. The arrangements are good. The footpace is six steps—it had better have been *seven*—above the nave: and there are short sanctuary rails, north and south, not meeting in the middle. The stalls have subsellæ, and also (unfortunately) a “prayer-desk” on each side under the chancel-arch. The pulpit occupies the north-east angle of the nave. The style is Early First-Pointed, with plate tracery. The east window is of five trefoiled lights, with three foliated circles in the head. A window, of the same general type, but of only three lights, faces it at the west end. The aisle windows are trefoiled lancets. The clerestory (on the south side) is of small quatrefoiled circles. The tower is lofty, of three stages, the uppermost (a belfry) stage having a good two-light window on each face: and there is an octagonal stone broach spire, with spire-lights on the cardinal faces. The only fault in this tower is that the belfry-stage does not rise clear above the nave-roof ridge. In the interior we observe a good lofty chancel arch; cradled open roof with tie-beams and king-posts; and a good arcade, rising from rather low cylindrical shafts. The reredos, constructional, is mean and inadequate, consisting merely of three blank panels, flanked on each side by a buttress. The materials are local stone with dressings of Bath stone. Total cost, £3,000. A peal of bells is hereafter to be added. It is a matter for much congratulation that the present church at Lampeter is to be superseded by so good a design as the one which we have been describing.

S. John Evangelist, Alloa, Scotland.—Mr. Withers is about to replace a poor episcopal chapel at this place with an excellent church, to be built at the sole cost of the Earl of Kellie. The plan is unusual in some respects. There is a nave 68 ft. long by 23 ft. broad, a chancel 28 ft. by 20 ft., and a vestry on the north-west side. South of the west end of the nave is a porch, which opens westward into the street, and admits, northward, to the nave, and southward, to a detached tower. The ritual arrangements are thoroughly good, except that the rise is of six, instead of seven steps. There are stalls and subsellæ, with no special prayer-desks; and there is a low chancel-screen. The vestry has a transverse gable, which we do not like. And, considering the proximity of the porch, the west door to the nave seems

unnecessary. The tracery is of the plate kind. The tower is a good composition, with ornate stone octagonal broach spire. But here again the belfry-stage ought to be a few feet higher, so as to clear the ridge of the nave roof. We observe some eccentricities of doors. There is a good, though rather plain, constructional reredos. A peal of six bells is to be added. The material is all local stone.

S. —, Coolbanagher, Ireland.—This church, of which Mr. Drew is architect, presents a west tower and nave, with open seats, font near the west door, a north aisle of two bays at the eastern portion of the nave; apsidal chancel on two steps, with prayer-desk in it facing southward and a pulpit at the south angle of the chancel-arch; the sanctuary rising on two more steps. Arrangements so correct are to be noted in Ireland. The style is Romanesque, with some First-Pointed features.

CHURCH RESTORATIONS.

S. Leonard, Bridgetown, Barbadoes.—We insert by request the following description of this church. A photograph, which accompanied the paper, represents the south elevation of a considerable church, with an inadequate chancel. The nave is of seven bays, with a low clerestory of coupled lights. The aisle has larger windows of three lights with a transome, and a porch in the middle. Westward of the aisle (which is one bay shorter, westward, than the nave) is a miserably pinched and starved bell-turret with an octagonal capping. But on the whole this seems a hopeful specimen of colonial ecclesiology.

“This church is built in the north-western suburbs of the city of Bridgetown, the capital of Barbadoes, West Indies, one of the most ancient and loyal colonies of the British Empire. It was erected from a design supplied by General Sir W. M. G. Colebrooke, C.B., at the time Governor of the Island, who by the presentation of a font, handsomely executed in Caen stone, in remembrance of Lady Colebrooke, who died in the Island on Easter Eve, 1851, a lectern, prayer-desk, altar-cloth, altar-hassocks, tessellated pavement, &c., contributed materially to its furnishing. Being completed to such an extent as would render it capable of seating 300 persons, it was consecrated by the Bishop of the diocese in February, 1854, a year never to be forgotten in the Island on account of the awful visitation of Asiatic Cholera; the first clergyman appointed to the cure being the Rev. H. J. Leacock, well known to all English readers who take a lively interest in Christian Missions by the interesting memoir of him, styled, ‘The Martyr of the Pongas,’ by the Rev. H. Caswall, D.D., Vicar of Fighledean, Wiltshire. Being inadequate to the wants of a population exceeding 4000, an effort is now being made to enlarge it in accordance with designs prepared by Mr. G. W. Arnold, architect, late resident Government Clerk of Works; every endeavour being made to obtain all the essential requirements of a church, with a strict regard to economy. When completed, it will consist of a chancel, without aisles; a nave, with north and south aisles; and a tower and spire, situated at the west end of the south aisle. The vestry will be placed at the east end of the north aisle, hav-

ing a door of communication with the chancel; the organ, at the east end of the south aisle. The nave will be divided from the aisles by an arcade of six arches on each side, with a clerestory above. The length of the chancel (which formed part of the original structure) is 30 ft., and the nave will be 84 ft., making a total length from east to west of 114 ft. The total width, including the aisles, will be 50 ft., and it is calculated that there will be accommodation for 700 persons. The portion of enlargement now in progress consists of an extension of the nave from 60 ft. (the original length) to 84 ft.: the crection of a south aisle, with a central porch forming the principal entrance; and the heightening of the tower. Towards the cost of the enlargement the Legislature of the Colony have liberally contributed £500, and a fair sum has been raised by local subscriptions, and offertory collections from the congregation; but a considerable amount is still required to bring the church to completion, and the people will be glad of help from any quarter. When the portion of enlargement at present undertaken is finished, there will yet remain the erection of the north aisle and vestry, and the completion of the tower with its spire. The cemetery, which surrounds the church, is prettily planted with ornamental trees and flowering shrubs, and in it are interred all strangers of distinction dying in the Colony, including officers of the Military and Commissariat Department, &c. With a view of increasing the funds for its completion, it is proposed to publish a lithographed engraving of the church and cemetery, which, doubtless, many persons will desire to possess in affectionate remembrance of those whose memory they still hold dear. There is no stained glass in the church, and nothing would afford the people greater satisfaction than to see the eastern end of the chancel adorned by a window of such material, and dedicated 'To the memory of strangers interred within the surrounding cemetery.' Should this notice of the church meet the eye of any in England, or elsewhere, whose relatives or dear friends dying in the strangers' land lie buried in S. Leonard's Cemetery, Barbadoes, and they feel disposed to respond to this desire of the people, they are respectfully informed that contributions for the purpose will be received by Messrs. Masters and Son, 33, Aldersgate Street, London, E.C., or may be sent by Post Office Order to the Curate of the church, Rev. E. G. Sinckler, Barbadoes, West Indies."

SS. Mary and Michael, Easthampstead, Berks.—This church has been rebuilt, under the care of Mr. J. W. Hugall. The old church was composed of two parallel aisles, with a low western embattled tower, which has been properly allowed to remain. The present building comprises a nave, 55 ft. long by 27 ft. broad; a chancel 30 ft. long by 22 ft. broad; a north aisle, separated by an arcade of three from the nave; a vestry to the south of the chancel; a short quasi-transept (called the Downshire "aisle,") on the south-eastern side of the nave; a south-western porch, and a baptistery at the west end. The latter is an unusual arrangement. The fact is that the old tower is only about half the breadth of the new nave. Accordingly, this baptistery is added on the south of the tower, to make up the wanting breadth on the plan; but externally the baptistery is little larger than a porch. It is a good idea, but not very skilfully treated. The ritual arrangements are not so perfect as we could wish. The altar indeed, of good proportions, and standing on an ample footpace, is well disposed in the sanctuary, which rises three steps above the chancel level, as the chancel rises three steps above the nave. We always prefer a total uneven number of steps. A sanctuary-rail for communicants

goes across the whole breadth of the chancel. The chancel has stall-like seats and subsellæ for the choir-boys; but two prayer-desks stand (unfortunately) one on each side under the chancel-arch. The vestry opens by an arch into the chancel. The organ-chamber is above it; and the instrument is played from the stalls, the keyboard ranging with the desk. The pulpit stands at the north-east angle of the nave. The "Downshire aisle" is seated longitudinally; all the other seats are open, and face east. We doubt the advisability of putting the children's seats in the tower, the furthest point from the clergy and choir. The architectural style of the new church is severe Early-Pointed, with plate tracery. There is much good architectural detail, cleverly introduced. The east window has three trefoiled lights, the middle one being lower than the sides, with a sexfoiled circle above. The aisle windows are plain couplets, with trefoils or quatrefoils in the head, all under a containing arch. What we especially dislike is the west window of the baptistery, which is simply a large cross, ungainly in its proportions, and altogether without precedent. We regret also the treatment of the so-called "Downshire aisle" as a transsept, with a transverse roof and gable. The whole of the exterior wants repose; being too much broken up into disjointed parts. Internally the effect of the high roof of the nave is good. The roof of the chancel is boarded. The south window of the chancel has its sill lowered, so as to make a double sedile; with a banded marble shaft in the centre. The chancel-arch has tripled shafted piers in coloured marble; and the tower-arch has corbelled shafts of marble. The arcade has massive cylindrical piers, with good equilateral arches, of two orders, and an outer label. We have forgotten to notice the reredos, which is constructional. On each side of the altar is an arcade of two, with a broad arch between them, spanning the altar-table, and adorned with an inlaid marble cross, with equal arms. There is a projecting canopied credence-table under the sill of the north window of the sanctuary. The arrangements also comprise a canopied episcopal chair, to be placed on the north side of the altar. This is, on the whole, a very complete work, very successfully and thoroughly carried out.

S. Mary, Edlesborough, Bucks.—This is a fine church with noble chancel, having returned stalls and a roodscreen. The nave is to be resealed and repaired by Mr. Withers. The chancel, which belongs to Lord Brownlow, will be restored afterwards. The new seats all face eastwards, and reproduce the original design. A fine Third-Pointed pulpit with a canopy remains in this church, and will be carefully preserved in the restoration.

All Saints, Holton, Lincolnshire.—To this simple village church Mr. Withers has added a very excellent reredos. The sill of the east window was, as usual, very low. The design consists of two sides, of mosaic with angels in lozenge-shaped figures: and in the centre, a composition of a marble cross, in an aureole of mosaic, flanked by rich mosaic panels. There is a strong Italian feeling in the whole. The cartoons and stonework were executed by Messrs. Bell, Redfern, and Co., the actual mosaic by Salviati. The cost was moderate: only £300.

All Saints, West Barkwith, Lincolnshire.—This little church has been very judiciously remodelled by Mr. Withers. It now comprises a nave and chancel, of equal breadth, viz. 15 ft. 9 in., and 46 ft. long, collectively: with a north-eastern vestry, a south-western porch, and a western tower. The accommodation is for fifty-one people: but some moveable chairs can accommodate thirty-six more. The arrangements are good: a well raised altar, stall-like seats with subsellæ, and a pulpit at the north-east angle of the nave. The east window is an unequal triplet of trefoil-headed lancets: the aisle windows are small couplets. There is a good Third-Pointed tower, with angle oblique buttresses of four stages, a good belfry story, and a well-proportioned three-light Third-Pointed window at the west end. The cost of the works was £600.

NOTICES AND ANSWERS TO CORRESPONDENTS.

PHOTOGRAPHY IN THE CATACOMBS.

(From the *Bulletin Monumental*.)

“The learned archæologist, Mr. J. H. Parker, having obtained permission from the Holy Father to have various paintings in the catacombs photographed by the magnesium light, continues his operations, and the results are satisfactory. It is a great gain to the science that by the aid of artificial light one can obtain negatives even in darkness. The only thing left to be surmounted is a secondary inconvenience, caused by the smoke which the magnesium wire gives out while burning. This smoke may, especially in narrow spaces, interfere with the cleanness of the photographic negatives. But, we trust that Mr. Parker, who employs the most skilful artists for his experiments, will find out how to triumph over this difficulty. He has had photographs taken in the catacombs of S. Pontian, S. Domitilla and S. Calixtus. He has obtained in those of S. Priscilla a general view and the details of the paintings and stuccoes of the remarkable chamber called the *Schola Græca*. From this chamber one passes into a basilica of small dimensions terminated by an apse, in the centre of which is a sarcophagus which contained the body of a martyr and served as the altar. And here is a thing worthy of observation. From the position of the altar itself, one can see that the priest celebrated with his face turned towards the faithful. It is evident from these catacombs, more even than from the others, that the places of sepulture, called *cubicula*, were appropriated to particular people, and that each family must have had their own door under lock and key. One can still see the marks of the doors and hinges.

“We have also found the remains of a platonía, similar to those of the catacombs of S. Sebastian without the walls. One can distinguish clearly the beds of cement on which the marble facings were placed, and the iron cramps which fastened them to the wall.

“If it is our duty to recognize in this affair the generosity and enlightened zeal of the Commission of Sacred Archæology which allows the learned stranger to renew experiments already made, some years ago, by Cavaliere J. B. de Rossi in the places of which it is by right the guardian, let us also take pleasure in expressing our cordial sympathy to Mr. Parker. Rome and Science, we hope, will profit by his enterprise, and by the sacrifices which his love of antiquity causes him to make.”

"RESTORATION" IN FRANCE.

Among other matters discussed at the Session for 1867, of the *Congrès Scientifique de France*, at Amiens, was the question of restoration. It seems that two bronze statues of the founders of Amiens cathedral have not only been displaced from their original positions, but coloured over. They had retained till lately that "*patine verdâtre*," which is so priceless in an ancient bronze. The architect (who is not named, by the way, in the *Bulletin Monumental*, from which we quote,) was not satisfied with giving these statues a basement of black marble in their new position, but he actually coloured the effigies black to correspond with the base. "On les a passés au noir, comme on cire une paire de bottes." We subjoin the comment of a high authority on the subject:

"Il n'y a bientôt plus rien à voir dans les églises, depuis que les architectes, par trop amateurs de l'unité monotone, ont gratté, dépouillé, détruit tout ce qui donnait de l'intérêt à nos monuments religieux, au point de vue de l'art comme au point de vue des souvenirs historiques: les tombes les mieux sculptées, les inscriptions, les bas-reliefs, rien ne trouve grâce devant les fanatiques de la ligne droite."

We have received a copy of a hymn, by Mr. W. White, for the occasion of laying the first stone of a parsonage, set to music by the Bishop of Dunedin. (Novello, Ewer and Co.) It is a good idea, aptly embodied, and gravely rendered into music.

The ivory staff of the Bishop of Dunedin—a most beautiful work, which reflects the highest credit on Mr. Burges who designed it, and on Mr. Barkentin who executed it, has been admirably photographed on both sides by Mr. Frank M. Good, 47, Minorities, who will supply prints to any who wish to possess a copy of what is, perhaps, the most successful specimen of modern decorative religious art. The cost of either photograph separately is four shillings; for the pair seven shillings and sixpence.

It is with very great regret that we observe that the fire which has destroyed the city of Basseterre, capital of the West Indian island of S. Kitts, proved fatal to the fine church of S. George, designed by Mr. Slater, of the interior of which we published a photograph.

Errata in a paper in our last number (which however had been corrected by its author):—

Page	151,	line	14,	<i>for</i>	<i>amply read</i>	<i>simply.</i>
"	152,	"	49,	"	where	" when.
"	153,	"	15,	"	Niello	" Uccello.
"	154,	"	16,	"	old	" gold.
"	154,	"	17,	"	dried	" dyed.
"	155,	"	25,	"	snug	" much.
Also	"	178,	"	44,	" Carter	" Carte.
"	"	181,	"	41,	" Cashel	" Ardferf.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

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(NEW SERIES, NO. CXLVI.)

MONUMENTS OF THE ELEVENTH CENTURY IN ROME.

(Continued from p. 227.)

[By an unfortunate accident this paper, describing the antiquities of Rome of the eleventh century, which ought to have appeared in our last number, was mislaid, and our esteemed correspondent's paper on the monuments of the twelfth century was printed in its stead. We much regret that the chronological order has been thus disturbed.—ED.]

I know no scene on sacred ground more mournfully impressive than that solitary and decayed church, about a mile beyond S. Paul's on the Ostian Way, SS. Vincenzo ed Anastasio, founded in the seventh century on the site of that Apostle's martyrdom—once a wealthy Cistercian abbey, where a community, here placed in the twelfth century, was governed by the great S. Bernard,—now a half ruinous Franciscan convent, inhabited by a few friars during the winter months, by only a single lay brother in the summer, its cloisters looking like the ghost of past magnificence, and in their forlorn desolation such a retreat as we might well imagine to be haunted by ghosts. Approaching from the unfrequented road, we pass under a massive old porch with a groined vault, on which we can dimly distinguish some faded frescoes that once covered its surface. Of the principal figure at the centre nothing is left save one hand, but this suffices to show, by its action, that the SAVIOUR blessing was the subject here presented; and beside this remain, on a groundwork painted in an ornamental pattern, not without taste, the winged lion and ox, evidently pertaining to the usual group of evangelistic emblems, those four mystic creatures first introduced with such meaning in the fifth century, and which had become quite familiar in Christian art before the middle of the seventh century, as is apparent from so many examples among the mosaics at Rome. Several other wall-pictures were formerly seen in the portico or cloisters of this abbey church, mostly referred by Agin-

court to periods within the ninth and tenth centuries; but these are now all effaced, though we are fortunately supplied with authentic copies in the Barberini library, where is a set of coloured drawings showing what they were up to the year 1630: one principal group, the Blessed Virgin, veiled and simply attired, with the Holy Child, S. Paul, S. Benedict, and some other subordinate figures of monks; other subjects, illustrative of the story of this monastery and its benefactors, as one scene representing the encampment of Charlemagne; that emperor again introduced in a ship at sea; and again, in his camp, seated beside the Pope, Leo III., on a throne, the pontiff uttering the words, read on a scroll, "Ite ad Aquas Salvias," ("Aquæ Salvias" being the ancient name for the three fountains near this church;) and no fewer than ten fortified towns, the gifts to this monastery, seen in the copies from those lost paintings, attest the olden wealth of this Cistercian establishment, now so forlornly obscure.

We must pass to the eleventh century to consider a more interesting and complex series of wall-paintings—the date (1011) fortunately preserved—in the antique edifice above the valley of the Almo popularly called the "Temple of Bacchus," and converted into a church, dedicated to S. Urban, by Pope Pascal I. about A.D. 820—modernized in 1634 by Urban VIII. This picturesque building was in fact, as the German archæologists prove, no Pagan temple, in strict sense, but one of the class of patrician mausolea called *heroum*, that might be described as chapel-tombs, where the altar and occasional religious rites had place in the home of the dead. Around the higher part of its interior walls are carried double files of frescoes, representing the Evangelic history from the Annunciation to the Descent into Limbo (or Hades;) an ideal group of the SAVIOUR enthroned, attended by SS. Peter and Paul; the story of Pope S. Urban (martyred A.D. 233,) and that of S. Cecilia with her affianced Valerian,—the last scene in which series is the interment of that saint by the hands of the same S. Urban in the Callixtan catacombs; also one scene from a different story, the martyrdom of S. Laurence. The introduction of this last may be explained. We see inscribed beneath the Crucifixion scene the words, "Bonizzo fecit anno Christi 1011," referring to an abbot of the S. Lorenzo monastery, where an epitaph with that name and the date of death, 1022, has been found; so that we may conclude the church of S. Urban to have passed under the jurisdiction of that abbot, and these pictures to have been ordered by him with the requirement of introducing among them a tribute to the honour of his own monastery's patron saint.¹

Before observing these frescoes in detail, we might examine two sets of coloured drawings from them in the Barberini Library, (codes 1047—1050,) executed one *before* and one *after* they had been retouched in the seventeenth century. We cannot certainly commend for correctness that artist who did not scruple to alter, in several

¹ The inscription with the date, above given, is indeed due to the restorer in all save a few letters; yet we may conclude that a tradition of its original import had been preserved up to the time of Urban VIII., and that the artist could scarcely have been allowed to *invent* a detail so important, whatever the latitude otherwise taken by him.

figures, attitude, costume, symbolism, and sometimes even countenance. In the Crucifixion scene he has added to the principal heads the nimbus, not given to one, even that of the SAVIOUR, in the original; and has rendered the two angels adoring above the Cross utterly different in type from the single one preserved in the partly-effaced original, before the retouching. In the group of our LORD with the two chief Apostles, that artist has added the keys, *not* in the hand of S. Peter formerly; also the sword, not in that of S. Paul as originally painted; and we observe in the earlier copy from the SAVIOUR's figure a more benign expression, with fairer complexion, than in the picture now before us. Among the scenes from the New Testament, happily less altered, we observe quaint conceptions and naïve treatment, that may excite a smile; but there is a certain earnestness of purpose and movement in most of these groups. In the Crucifixion the figure is fastened to the Cross with four nails, the feet resting on the suppedaneum, or board placed horizontally—a detail which there is reason to believe, from accordant evidence in ancient representations, was actually in use for this mode of inflicting death. The thieves are bound, not nailed to their crosses; and two figures of soldiers, one piercing the sacred Side with a spear, the other offering vinegar with a sponge, have their names written above—Calpurnius and Longinus—the latter well known in legend as the Roman soldier who was converted and died a martyr, and is now honoured with a colossal statue at S. Peter's.

Among the legendary subjects here most striking is that in which S. Urban causes the overthrow of a Pagan temple by the sole virtue of his prayers—a deeply-significant miracle alike narrated of him and other primitive martyrs. Below this church we descend into a narrow dark crypt, said to have been used by S. Urban for celebrating mass and baptizing, where, over an altar, formed of a marble slab, we see a faded picture of the Madonna and Child, the latter blessing in the Greek action; and beside these the same sainted Pope and S. John the Evangelist, whose names are written vertically near their heads—a work indicating nothing else than the zero in the decline of art, and indeed far inferior to those frescoes in the building above.

The eleventh century, though shaken by tremendous convulsions, and long agitated by that war of Investitures which resulted from the great struggle for ecclesiastical independence against imperial despotism, proved, in a certain sense, the dawning of a brighter day for many human interests, as appears rather in its literature than in its art. Throughout Europe, but especially in France and Italy, now burst forth an enthusiastic zeal for the renovating or founding of churches and monasteries; many offering their gratuitous labours for such object, where, perhaps, no repairs were wanted. And wherefore this? Contemporary writers answer, in the same sense as does Baronius, that it was the fresh impulse given to hope and energies after the removal of the moral weight imposed by that idea of the world's proximate destruction which was prevalent in the more ignorant age. The fatal period had passed, and with it the delusion! Splendid proofs stand before us in Italian architecture of these now-revived energies—in the S. Mark's of Venice and the cathedral of Pisa. But at Rome the

only church raised in this period and still extant is S. Bartolommeo, on the Tiber island, the site of the Æsculapian Temple, founded in 1000 by the Emperor Otho III., soon after he had made pilgrimage to the sanctuary of S. Michael on Monte Gargano, urged (as believed) by remorse for the treacherously-inflicted death of Crescentius, that rebellious noble who suffered as a felon, hanged from the battlements, after he had long held with force the mausoleum of Hadrian, in revolt both against papal and imperial authority. The island church was first dedicated to that S. Adalbert, Bishop of Prague, who spent some years in Rome at the S. Alessio cloisters, on the Aventine, and was martyred in Northern Germany, 997; also to S. Paulinus of Nola, whose relics were placed here. But as Otho also laid beneath its high altar the body of the Apostle Bartholomew, (in order to obtain which he is said to have actually besieged the city, Benevento, which possessed this treasure,) another dedication was at last preferred to the original one of SS. Adalberto e Paulino. The beautiful and classic colonnades probably stand at this day as in the more ancient edifice; but the building now before us is, mainly, that reconstructed by Pascal II., A.D. 1113, subject to various transformations, and now glittering with adornments, among others the quite recent colouring and gilding of surfaces, and the wall-pictures executed by a Franciscan *padre* of the adjoining convent.

In mediæval periods this church was under the jurisdiction of the Cardinal Bishop of Porto, spiritual superior over the island, that formed, as it were, an independent episcopal see in the midst of Rome. A great inundation laid all the buildings here under water in 1157; and the sarcophagus under the high altar being then forced open, there was found within it a bronze tablet inscribed with the record, both Greek and Latin, of the transfer of relics by Otho III. There can be no doubt that the body brought from Benevento as that of the Apostle still remains here; nor need we question the antiquity of a Gothic inscription over the lintel of the chief doorway, where occurs the name of Otho, with the assurance in the lines below: "*Quæ domus ista gerit, si pignora noscere quæris, corpora Paulini sint credas Bartholomei.*" Another Tiber inundation, in 1557, inflicted much damage, and destroyed, as a writer of the day tells us, "many beautiful paintings," probably on this church's walls, and in the usual style of mediæval polychrome.

The earliest church of which we have record as built on this island was one dedicated to S. John the Baptist, which perished in the fire caused by the Vandals, A.D. 455; but in 1741 were found several antique columns hidden within the modern pilasters of S. Giovanni Calabita, the church of the Friars Hospitallers, opposite to S. Bartolommeo, supposed to be remnants of that primitive edifice; and these also—a noticeable testimony to the ancient art-practice—were covered with figures of saints, in the loss of which we have one among many proofs how Christian antiquity has been disregarded at Rome!

We must infer about the worst possible as to social conditions of life in the eleventh century. William of Malmesbury tells us, referring to Rome in the first half of that period, that the city and provinces were alike usurped and tyrannized over by desperate men: assassins had

their rendezvous in the forum ; pilgrims had no chance of reaching holy places unless under armed escort ; swords were often drawn over the altar, and the oblations there left by the faithful might be snatched away by steel-clad robbers, and be squandered in riotous living. Prior to the time of Gregory VII., and the great reforms at last accomplished through his energetic efforts, other Popes had attempted, though with but slight success, to strike at the root of prevailing evils. In the year 1044 Gregory VI., a man of character and virtue, pronounced the ban of the Church against those who should dishonour the streets of Rome by rapine or assassination ; but he was answered by a general call to arms among dauntless culprits, and a conspiracy to take away his life ! Popular ignorance took the form of strange calumny against the private life of Sylvester II., representing that he owed his scientific attainments to compact with the demon ; and hence the belief, that seems *almost* admitted even by the historian Platina, at so late a period as the second half of the fifteenth century, that before the death of every Pope the tomb of Sylvester at the Lateran was seen to perspire, or the bones inside were heard to rattle ! That monument has perished, but its epitaph still remains in the restored basilica, to tell of the learned Pontiff's real merits, recorded by his successor, Sergius IV.

We have one extant specimen of this age's civic architecture in Rome, barbaric as the period to which it pertains, and serving to attest how utterly depraved the taste, how confused the ideas of decoration and symmetry, that now prevailed—the remnant, namely, of a great fortified mansion, popularly called, either the “Palace of Pontius Pilate,” or (as now more common) the “Palace of Rienzi,” but which must, in fact, be referred to the earlier years of the eleventh century, when it was built by Nicholas Crescentius for his son David, of that powerful family first known on the historic page in the person of the unfortunate demagogue put to death after the siege of the castle of S. Angelo by Otho III., and subsequently in that of Joannes Crescentius, Prefect of Rome from 1002 to 1012, and whose name, as later modified into “Cenci,” became associated with tragedies of modern as well as mediæval time.¹ The strange jumble of classic ornament and barbaric phantasies of marble and terra cotta, mouldings that are graceful and cornices that are ugly and ponderous, the want of all unity in plan and purpose, render this building a sort of nightmare in brick and marble, and suggest the idea of caricature in its contrast to all the creations of intelligent antiquity at Rome. But what we now see is merely a fragment, consisting of a square brick tower upon a

¹ It has been conjectured that an epitaph of the tenth century in the S. Alessio cloisters on the Aventine, beginning, “Corpore hic recubat Crescentius inditus ecce,” may be that of the grandson of the famous leader who fought against Otho, and son of Joannes, who was raised to the rank of patrician. There is pathos in that quaint memorial to one whose family had passed through such vicissitudes, and who abandoned the world to bestow his wealth on the Aventine monastery, where he died a monk ; to whose epitaph Baronius adds the lines seen in the historian's time, but now wanting :

“Hic omnis quicunque legis rogitare memento,
Ut tandem scelerum veniam mereatur habere.”

wider basement story, the principal part having been demolished in 1313 by the Stefaneschi family, in order to check or mortify their rivals the Orsini, its then owners; and subsequently, in 1789, still more cut down by the natural process of decay, considerable masses of structure falling, through the weakness of old age. On its eastern side, within a narrow lane, we read a long inscription in Latin verse, and partly in Leonine rhyme, where occur the names of the said Nicholas, styled "first among the first," and of his son, besides the record of the building's origin, and utterances of devout meditations characteristic of the age: *In domibus pulcris memores estote sepulcris*—"in fine mansions be ever mindful of the grave, remembering that our sojourn here is brief, our race a vain one, whilst death approaches on swift wings"—such the warning voice that speaks to us from these time-worn walls at a distance of more than eight centuries.

The decline of art is still more apparent in sculpture than in painting; and at Rome the fact may be, to some extent, attributable to the discouragement of sculptured imagery in the East, whence had been supplied so much in the province of sacred painting, and so many influences acting from the Greek upon the Italian school. In the eighth century the Iconoclast schism had been put down, and the triumph of the opposite principle dogmatically proclaimed at Constantinople; but the Iconoclast *feeling* still lingered, insinuating itself into the whole life and practice of the Byzantine Church, and producing effects manifest in Greek worship at this day. The mediæval Italian painters had not only the works of this Eastern school for their study, but an almost unbroken chain of religious art, bequeathed by successive generations, in the mosaics or frescoes on church walls, in the bright-tinted illuminations and miniatures on the precious MS. Codex, the treasured Missal of the choir, or "*Horæ*" for private devotions. Not so the sculptor; for it seems that, among all antique statues in Rome, the sole examples left erect throughout the middle ages were the Castor and Pollux, whose noble forms rose undisturbed amidst the ruins of Constantine's Thermæ on the Quirinal, till their removal, 1589, to their present place opposite the Papal palace upon the same hill; and the equestrian Marcus Aurelius, the celebrated bronze long standing before the Lateran church, whither it had been transported from the Forum, because believed to be a portrait of the first Christian Emperor. It seems probable that, in the greater number, those Christian sarcophagi, so interesting for their mystic reliefs, since withdrawn from crypts or other hypogæes, to serve as altars or enrich museums, were alike forgotten and concealed during these ages; though we are certain that one, distinguished by remarkable sculptures, was used for the tomb of Gregory V. (936,) whose remains still lie in that sarcophagus now placed in the subterraneans of S. Peter's. The bronze of S. Peter enthroned under a canopy in that basilica, and said to have been erected by S. Leo I. (452) in thanksgiving for the deliverance of Rome from Attila, (a not unquestionable tradition,) may be considered the last worthy creation of the primitive Christian school at this centre, prior to that total decline whose extreme term, we might say, is marked by the truly grotesque statuettes in porphyry of two emperors embracing, a group in two duplicates on

brackets that project from columns, also porphyry, in the Vatican—the historic meaning assumed to be that accord, professed and desired, (little, indeed, maintained) between the Eastern and Western Empires.

We must pass to the later years of the twelfth century before we can hail the announcement of anything like a revival of Christian sculpture at Rome; the first indications of which renewed life in this artistic sphere, so long sunk to uttermost degradation, are before us in such works as the altar-canopies at S. Paul's and S. Cecilia's, the monuments of Cardinal Consalvi and of Bishop Durandus at S. Maria Maggiore and S. Maria sopra Minerva respectively.

The sole example of this art, debased as it was in the eleventh century, at Rome, is in the aforementioned church of S. Bartolommeo on the island, namely, an hexagonal puteal, (or well-head,) of marble, considered sacred because the bodies of certain saints are said to have been found in its waters, of which worshippers used to drink on certain festivals—a usage still kept up at many other wells opening in Italian churches. On the sides of this puteal are small figures in low relief, of stunted proportions and barbaric design, each standing apart under a pointed arch with colonnettes, their recognizable subjects being—the SAVIOUR in the act of blessing, and with an open book in one hand; S. Bartolommeo with a knife; a bishop (probably S. Adalbert) with a crozier in the right hand; and the Emperor Otho III. holding in one hand a sceptre, in the other the incised plan of this church on a disc; and above these figures we read, in irregular characters, words that form the verse, "*Os putei sancti circumdant orbe rotanti.*" Unfortunately, when the ancient choir, which advanced, with its marble screens, from the transept towards the centre of the nave, was swept away for some tasteless modern alteration, this sculptured hexagon became in the greater part hidden by the staircase that now leads from the nave to the high altar; and as thus sacrificed, without regard to its antiquarian value, the work is visible only on one entire side, and on the upper parts of two others; the sculptures seen, the full figure of the SAVIOUR, and the half-figures only of the Apostle and Bishop. Engravings of these reliefs are supplied in the valuable "*Churches and Convents of Minor Observantines in the Roman Province,*" by Padre Casimiro, a learned Franciscan; and in the plate from the now invisible original we may notice a melancholy character in the head of Otho, that seems to accord with the historic account of his ascetic piety and long penances; also (though in this we may be led by fancy) to foreshadow his early and tragic fate, cut off at the age of twenty-two, and, as believed, by poison, administered by the widow of Crescentius, who is said to have won, and feigned to requite, his love, with the object of avenging by murder the felon's death, to which Otho had condemned her ambitious husband.

At the conflagration of the Ostian Basilica (1823) was destroyed a work of Byzantine art of this period, now only known to us through engravings (see the complete series in Agincourt)—the bronze portals wrought at Constantinople, 1070, under the superintendence of the Legate of the Holy See, Hildebrand, (afterwards Gregory VII.,) and ordered for S. Paul's by Pantaleone Castelli, whose figure is intro-

duced, with the title "Roman Consul," among the fifty-four compositions inlaid in outlines of silver thread on the flat panel-surfaces. The principal subjects thus represented were from the life of our LORD and that of the Blessed Virgin, besides other conspicuous figures from the Old and New Testament. To judge of these compositions by engravings, we might say that they exhibit to us the last stage of decline; an art enslaved and enfeebled by conventional restraints to the lowest possible degree.¹

More commendable, and distinguished by far more of truth and natural movement, is another specimen of Greek art at Rome, (somewhat earlier, indeed, about A.D. 977,) the Menologium of the Emperor Basil at the Vatican Library, adorned with numerous miniatures by eight artists whose names are read beneath; the finest and freest in style representing a penitential procession at that Eastern capital to commemorate her deliverance from a terrible earthquake under Theodosius II., the Emperor here walking, crowned but barefoot, beside the Patriarch, who carries a large jewelled cross, and is preceded by several clerics with incense, tapers, symbols, &c.

When we consider the moral greatness, the lofty aims, and enduring influences of Gregory VII. in his sublimely conspicuous historic place, we feel surprise at the absence of every species of monument in his own metropolis to that extraordinary man. His sculptured tomb is at Salerno, where he died. That of the Countess Matilda, his devoted and powerful ally, at S. Peter's, is an imposing work by Bernini, with a statue of much dignity, and a bas-relief of the celebrated scene of the imperial penance and absolution at her castle of Canossa. About sixty years after Gregory's death his portrait was painted, with the title and aureole of sanctity, among the frescoes ordered in a hall of the Lateran Palace; but not one memorial now remains of him in Rome. The same in the epigraphic range, where that great Pontiff's name occurs, indeed, in but one instance, on a tablet at S. Pudenziana, recording restorations and a reconsecrating of that church by its cardinal priest under Gregory's reign: the Latinity somewhat strange—a mistake in the first line, and in another a term applied to the Pope, "*cardiniqualis*," perhaps unique in nomenclature.

Another and rarer species of record of this eventful epoch, forcibly bringing to mind the war of Investitures and the story of Rome's tragic vicissitudes during the momentous struggle, came to light on occasion of the demolishing of the campanile of S. Paul's without the Walls, spared by the fire, but which it was deemed necessary to take down in 1843. Within that old structure, and most carefully concealed, was discovered a large deposit of coins, all silver, from not fewer than sixty-two different countries and mints, none Roman, though many were Italian, others German, French, Hungarian, and English, the latter of the reign of Edward the Confessor; the highest date A.D. 888; the lowest, of the latter years in the eleventh century. One antiquarian writer, Cordero, who published a memoir of this interesting discovery, came into possession of more than one thousand pieces from that silver store,

¹ In the "*Tavole Chronologiche della Storia della Chiesa*," now in course of publication at Rome, it is stated that several panels of this door were saved from the fire, and are extant; but not where they are still to be seen.

unfortunately dispersed, nor (that I am aware) represented by a single specimen still at hand in Rome. When and wherefore such treasure had been thus entrusted to the old belfry-tower is a question easily to be answered, on the conclusion that its amount was no other than the quota assigned by Pontific bounty—which we know to have been so exercised on system—for the support of the basilica and its monastic clergy, deducted from what flowed into the Papal treasury in offerings contributed by almost all European states. That token of reverence for the Holy See, which, before the time of Gregory VII., had developed into a permanent and constitutionally prescribed tribute of “Peter-pence,” was originated in our own country, and through act of the Saxon king, Ina of Wessex, about A.D. 726. It can only be inferred that it was as a measure of precaution before the repeated sieges of Rome by Henry IV. (1081–82) that this expedient was adopted by the Benedictines at S. Paul’s for securing their ample share in the fund so widely contributed to by hiding it within that recess, where it remained, forgotten and untouched, for more than seven hundred and sixty years.

During one of those sieges was destroyed a beautiful work of early Christian architecture in connection with the same basilica,—namely, that portico extending the whole way between the church and the Ostian Gate, a distance of about a mile.

At the close of a spring day in 1084 the sun set on one of the most fearful scenes ever witnessed even in this city of historic tragedies, after the long unchecked raging of the fire kindled by the Norman troops under Robert Guiscard, who had intervened to rescue the Pope from the invading Emperor Henry, now conqueror of Rome, whither had been conducted, among German guards, the antipope raised up by that deadly foe of Gregory VII., to be installed under Henry’s protection at the Lateran. Contemporary accounts of that conflagration are full of discrepancies alike as to its cause, provocation, and extent; but the exaggerations of which several chroniclers are convicted serve, at least, to prove how appalling was the impression made, and through such moral result how momentous was the nature of the reality. One writer states that the flames extended from the Lateran to the Castle of S. Angelo; another, that they were first kindled at the Flaminian Gate, thence sweeping over the entire extent of the now fashionable quarter, the Corso and its purlieus, as far as the churches of S. Silvestro and S. Lorenzo in Lucina. Bursting forth anew at the Colosseum, they enveloped the vast amphitheatre; and finding, no doubt, much combustible material to prey on, around or within it, lit up its circle of arcades with an illumination far surpassing all the modern shows prepared in theatrical style within those imperial ruins; and though its stupendous structure could not have been much damaged by any flames, it is possible the arcades along the western and southern sides may have been demolished to the extent we now see by the strategy of Guiscard, directed to provide against the chance of their being used for hostile purposes against him. From the Colosseum that fire certainly extended as far as the Lateran, scathing the churches of S. Clemente and the SS. Quattro Coronati, and leaving a great part of the Papal palace in ashes, the whole so ruinous as to be long uninhabitable. Donizo, in his metrical life of the Countess Matilda,

says that *all* the city's fourteen regions were now laid desolate. Whatever the exaggeration in this and similar reports, the event forms indeed a fatal epoch in the story of monuments; and some learned archæologists assume that this catastrophe brought final, irreparable ruin to the Rome of classic antiquity, after which gradually arose, from smouldering ashes, the city of its present modern aspect. Like a type of the great struggle between the Church and the Empire, it marked the close of one and the opening of another act in the world's drama.

We cannot, of course, seek other than negative traces of such calamity in the external things of the present: but I believe that we see, in a truncated brick tower on the Tiber-island, overlooking the Fabrician Bridge, the gloomy remnant of the castle in which Gregory's immediate successor, Victor III., passed the short period it was possible for him to remain in his dangerous, storm-tossed capital, during a pontificate of but a few months, and where the heroic Matilda defended his course at the head of her troops against the antipope still maintained by a strong faction, and still occupying the whole city, except the Transtiberine quarter and that little island, Pope Victor's fortified retreat.

Twenty years after that conflagration its theatre was visited by Hildebert, Bishop of Tours, who wrote an elegy on the vicissitudes of the Eternal City, one couplet in which poem—

“ Par tibi Roma, nihil, * cum sis tota ruina;
Quam magna fueris integra, fracta doces ”—

may be translated—

“ No equal hast thou, Rome, e'en in thy ruin;
How great thy perfect glories e'en in wreck thou showest ! ”

With which mournful eulogium, having brought my subject to the threshold of the twelfth century, I take leave of it.

C. J. H.

SYMBOLS OF CHRISTENDOM.

Symbols of Christendom : an Elementary and Introductory Text-Book.
By J. RADFORD THOMSON, M.A. London : Longmans. 1867.

THIS is a very useful summary of the ordinary system of Christian symbolism; but is remarkable as coming from one whose sympathies appear to be ultra-Protestant. The writer, after an introductory chapter on Symbolism in general, proceeds to discuss Symbolism in Religion and Revelation. Then he devotes a chapter to the ordinary symbols in use by the early Christians, as exemplified in the Roman catacombs. Next Mr. Thomson discusses *seriatim* the cross, the monogram of our LORD'S Name, the crown, and the nimbus. The symbols of Divine persons, and also of human persons, are then described: after which comes a chapter upon the Symbolism of Christian

Ecclesiastical Architecture (chiefly founded on Durandus.) A final section on the use of symbolism in Christian worship leads to some concluding observations on what is now (absurdly) called Ritualism, which seem to be quite out of place in a volume treating of this particular subject. A writer on this subject might have been expected to know better than to speak of the altar, or LORD'S Table, under the wholly incorrect expression, "communion-table"—a phrase unknown to the Prayer Book, or formularies, in which Mr. Thomson professes, in one place, to find it. What interest the whole question of religious symbolism can have to a merely Protestant mind, it is difficult to understand. It is one thing to refuse to carry out a minute symbolism to extremes: but it is another thing to profess to feel an interest in symbolism and yet to disbelieve in the hidden truths or analogies which it is the object and purpose of symbolism to indicate. However there is nothing, so far as we observed, deliberately irreverent in this volume: and we certainly know of no better introductory explanation of the symbolical system. We quote as a specimen of Mr. Thomson's method his account of the more common symbols of the catacombs:

"The *fish* is found on gravestones, seals and lamps, and indeed wherever ingenuity could engrave or paint it. In classic symbolism, the fish denoted the watery element; and this, when we remember the importance attached to baptism in the primitive theology, will account for its appropriation by the Christian Church. There may also have been in this, and in the cognate emblem of the fisher, an allusion to the craft of the Apostles of the lake, and the LORD'S command to become fishers of men. But the emblem in question was rendered more important and significant by the discovery that the letters composing the Greek word for fish, ΙΧΘΥΣ, were the initial letters of the equivalents in that language for 'JESUS CHRIST, GOD'S SON, SAVIOUR.' The fish thus became the anagram of the Divine Redeemer. A high authority is of opinion that this Greek anagram went out of use in Rome towards the close of the fourth century.

"The *lamb* was another favourite symbol of our LORD, used from the beginning, and, doubtless, adopted on inspired authority. (V. S. John i. 29; Rev. v. 6.) To point out the reference of the figure, the lamb is often placed beside a cross, or with a cross held in a forefoot and resting upon the shoulder, or having a cross or the monogram of CHRIST placed upon its head. Sometimes the lamb is stationed on the summit of a hill, whence four streams (symbolising the Evangelistic records) are seen to flow, or round the base of which is ranged a flock of sheep, figuring the twelve Apostles.

"The most usual symbol of the LORD JESUS, with which we meet in ancient art, is the *Good Shepherd*, who is depicted, with evident fondness and faith, in every position and relation to His flock. Here, He is standing calmly contemplating His charge; there, He is carrying upon His shoulders the lately wandering but now recovered sheep; in one picture, the animals are looking up for His caress; in another, they are safely browsing beneath His eye. There is something very touching in these symbols so dear to the Church in the catacombs; doubtless, when harassed by the persecution of grievous wolves, they consoled themselves with the reflection that their LORD had bought and restored them to His fold, and had promised that 'no man should pluck them out of His hand.'

"By the *horse* are symbolised the rapid progress of life, speed towards the goal, and conquest over death. The *hart* or *hind* may be regarded as an emblem of the Christian, weary of the world's wilderness and panting after

GOD. The *lion* is a symbol of CHRIST; the *ox* is depicted for so many purposes, that its signification is seldom easy to fix.

"The *serpent* symbolised the genius of evil, seldom, if ever, the wisdom or prudence of the Christian. It is, of course, a frequent Ophitic emblem.

"Although the *dove* has in later times been almost exclusively used as the symbol of the third Person in the Trinity, this bird was put to so many emblematic uses in early times that it is not easy to determine its significance in any given instance: it may represent the SAVIOUR, or His Apostles or the soul of the Christian (as in the account of the martyrdom of Polycarp,) or the harmless disposition of the meek follower of CHRIST. The dove is the emblem which occurs most frequently on the Christian monuments of Gaul. The stately and sacred bird of Juno, the *peacock*, was the emblem of immortality; whilst the ancient fable of the *phœnix* suggested, even to Clement of Rome, that this imaginary bird should emblematised the resurrection of the dead. By a parallel suggestion, the *pelican*, which was believed to feed its young with blood from its own pierced breast, became an appropriate emblem of the SAVIOUR, who 'gave His life a ransom for many.'

"The *raven* was a symbol of sin. The *cock* was emblematic of wakefulness and vigilance, and had reference to our LORD's repeated injunction, 'Watch!' How great importance the early Christians attached to this command may be inferred from the frequency with which such names as Vigilantius and Gregory are met with.

"The *palm-branch* and the *laurel-wreath* are often met with on the tombstones of the early Christians, and not of martyrs alone; for all who attain to 'the victory which overcometh the world' are to be distinguished by the gift of the conqueror's palm. The *olive-branch*, sometimes in a dove's beak, is, doubtless, the emblem of peace. The elegant branches, foliage and fruit of the *vine* are often depicted, especially in decoration; and, it cannot be doubted, with a reference to our SAVIOUR's parabolic allegory recorded in the 15th chapter of S. John's Gospel.

"A *grain of wheat* sometimes appears in the beak of the symbolic doves, and is regarded as figurative of Divine and heavenly nourishment.

"The *ship* was the symbol of the Church, or of the Christian, voyaging towards the haven of eternal bliss; and the fanciful disciples did not fail to recognise in the mast and yard the 'crux in ecclesia,' (i.e. the cross in the church.) The *anchor*, which among the Greeks was the badge of a naval state or seaport, and is found on Grecian coins, was adopted by the Christians as the emblem of fortitude and hope, and is accordingly often seen in conjunction with the fish. It is worthy of remark that these two last-mentioned symbols are rarely found in Gaul, and, where they do occur, it is always near the sea-coast.

"The *lyre* was probably the emblem of the Christian religion in its joyous aspect. A *volume* in the hand denoted doctrine. The *chalice* may have reference to the LORD's Supper, though, in latter times, it was a symbol of S. John. A *rock* was, on Apostolic authority, emblematic of CHRIST. A *cask* is said to have symbolised unity; but this is very questionable.

"The skeleton and death's bead, which have since become emblems of death, were unknown in this application among the early Christians, unless one gnostic gem be considered an exception. These simple believers associated with the dissolution of their friends nothing painful or frightful. Death was sometimes imaged as a charioteer carrying away an expiring Christian."—Pp. 24—28.

THE VICISSITUDES OF HEMSWORTH CHURCH, YORKSHIRE.

BY JAMES FOWLER, F.S.A., &c.

THE little village of Hemsworth, in the wapentake of Staincross, was at the time of the Conquest a Saxon manor, the *worth* or moated dwelling of one Hamel, from whom the name is derived by which the village is distinguished in Domesday, and has since been known. Whether there was ever a Saxon church here is doubtful. We know, however, that the seeds of Christianity struck deep root amongst the Northumbrian Angles, especially in this part of Yorkshire, at a very early period, and that religious buildings were constantly erected. A sufficient number of fragments, *tanquam tabulæ naufragii*, have been recovered "by the exact and scrupulous diligence and observation of industrious persons from the deluge of time," to imprint the characters of this period upon our minds. The stem of a noble cross, probably sepulchral, the testimony of the faith of some early Christian, was found a few years ago by Mr. Waterton, forming, as it had doubtless done for centuries, the doorstone of an old house at Wakefield. Two smaller, though in some respects still more beautiful fragments were lately discovered on the site of an ancient church at Crofton. At Dewsbury was, until lately, a cross supposed to have commemorated the preaching of S. Paulinus; and remarkable and most interesting relics of a similar kind have been found at Ilkley, Collingham, Rastrick, Hartshead Moor, and Leeds. That barbarians and heathens should have destroyed the churches to which these belonged—buildings consecrated by a religion so pure and sacred as utterly to discountenance their degrading and miserable superstitions, and for the enlightenment of ignorance, which even in our own day we do not see at all times willingly dispelled—was not unnatural. We can both understand and excuse the savage fury of the wild boar out of the woods who roots up the chosen vine, and of the wild beasts of the field who in their hunger devour it. But before finishing this paper we shall have to consider—and we shall find it less easy to forgive—the dishonour wrought by the familiar friend who eats the Church's bread;—the destruction framed by the refined hand of the nineteenth century Restoring Angel.

Now the first church at Hemsworth of which we have any positive knowledge was built by Hamel, or one of his successors, in the season of peace and tranquillity which succeeded the terror and confusion occasioned by the Danes in the eleventh century, when, as William of Malmesbury says in a well-known passage, "*Videas ubique in villis ecclesias . . . novo ædificandi genere consurgere.*" It was small, and its thick, massive walls were pierced by narrow, oblong, circular-headed openings, which let in only shafts of sunshine; it was entered by low doorways, dug out of the thickness of the walls apparently, and inside, two rows of heavy, weirdly ornamented arches led up to the sanctuary. "The rude forefathers of the hamlet" worshipped in such

a temple two hundred and fifty years. They had dedicated it to S. Helen, the mother of the Emperor Constantine, partly, no doubt, on account of her singular piety, but chiefly, we may suppose, because they had an honest pride that she who had had the glorious privilege of finding the Cross of our Redeemer upon Mount Calvary, and who was in consequence held in the highest veneration by the whole Christian world, had been a native of their own country; and we may presume that they would have the same kind of confidence in her, as we know was felt at a later period in S. Thomas of Canterbury, to whom so many of our churches are dedicated. In the present annual feast, with its concomitant gingerbread stalls, swing-boats, and menageries, the curious are pleased to recognize the anniversary of the consecration of the church, originally a season of specially beautiful services and more earnest devotion; and in the vulgar passion of the Yorkshire farm-labourer for the Hottentot Venus, the harmless curiosity, to mention no more sacred feeling, which would have led him formerly to an open-air preaching, or the shrine at which the sacred relics of the village were to be exhibited.

About the middle of the fourteenth century the chancel was rebuilt after a larger and richer pattern, if not entirely at the cost, yet most probably under the superintendence of the then pastor John de Wannerville, and of Sir Adam his brother, whose name occurs repeatedly in the records of that period. Nothing more seems to have been done for another century. About the middle of the fifteenth, however, the south aisle, south porch, and south arcade of the nave were rebuilt, and the Lady chapel erected on the south side of the chancel. The church now would measure about 87 ft. at the longest, and 42 ft. at the broadest, and consist of a chancel, with the chapel of the holy Virgin on one side, and of S. Thomas on the other; a nave with two aisles; and a tower with bells at the west. From contemporary records we know that the high altar, and those in the chapels—the latter two endowed—were richly furnished with coverings and hangings; and at one or other of these, daily, the priest who served would offer what to the simple faith of that age would be without question the commemorative sacrifice of that death of CHRIST, which alike atoned for the sins of quick and dead; and the character of these solemnities, and of the seasons at which they were celebrated, would be forthshadowed in the symbolism of magnificent furniture and vestments. There would be a holy water stoup for those who entered the building, and a font for the admission of children to the Christian fold; and the monuments of those who had gone before with the sign of faith, and slept in peace, would be preserved—I will not say from violence and spoliation, but with joyful care and love. From such a scene the glare of day was excluded by richly painted windows, on which and other imagery the wandering eyes of worshippers might find food for holy meditation; food to satisfy their honest craving for what was beautiful, and pure, and lovely. With these feelings, however, religious fanaticism and political bigotry have no sympathy; and accordingly we are not surprised to learn from Dodsworth, who visited the church in 1618, that most that was capable of destruction had disappeared. The pious dread of superstition which harmonized so well with the

heathenism of the next two succeeding centuries effectually destroyed all interest in what, even in its best estate, was but regarded as

“a builder’s model, richly rude,
By no Vitruvian symmetry subdued.”¹

What had first been rifled was next allowed to become gradually ruinous; the lords of the manor meanwhile finding other uses for the rents of the lands which the piety of their ancestors had left for the maintenance of the chapels, and of the altars therein contained.

After the vicissitudes which have been sketched above, however imperfectly, came at length what, by a singular euphemism, has been termed the Restoring Age. The student of historical or artistic memorials, however, knows that while the rage of the fanatic was usually exhausted before everything was destroyed, and the most wanton neglect sooner or later provided itself a remedy by causing manifest insecurity, the affectionate restorer, alas! with unwearying diligence has sadly too often destroyed our choicest remains completely. It was so that the African magician, under pretence of giving them a new one in exchange, cajoled the servants of Aladdin out of the old lamp which, to their master, was of such inestimable value. They knew not that the old, if rightly interrogated, contained an all-satisfying and ennobling genie, or that possession of the finely-burnished and attractive new one would sink them into emptiness and disgrace. In the year 1812-13—almost the last one would have chosen for so well-intentioned a work—the sum of £585. 17s. 9½d. was spent at Hemsworth in “repairing and beautifying.” It is not easy to ascertain exactly what was included in these terms, or what (more important) was the condition of things immediately before; no special written or printed account having been preserved, and not one of those persons being now alive who either actually did the work, or took part in directing it. But it will help us to know that no regular architect was employed, and that the works were conducted by the tradesmen of the village and neighbourhood; and Hunter, in his Deanery of Doncaster, states incidentally that prior to this date the church contained “massy cylindrical pillars and semicircular arches on the north side.” These arches must have formed the north arcade of the original building, all the rest being known to be of later date; the present pointed arches being built at the period of which we are now speaking, to replace those which had been destroyed. This con-

¹ The estimation in which such a building as that under consideration would be held will be more clearly realized if we observe, that these lines and their context were neither suggested by, nor could be made strictly to apply to, an unpretending village church. That, in fact, they were but an embodiment of the then prevailing idea of so-called Gothic architecture in general, including the grandest specimens, must be evident to any one at all familiar with the literature of the eighteenth century, or who in particular recollects such criticisms as that of Smollet on York Minster, the external appearance of which, he thought, could not but be displeasing to the eye of every man who had any idea of propriety and proportion. If Durham was “a huge gloomy pile, belonging to no style of architecture,” despicable from its want of Vitruvian symmetry, what was to be thought of those buildings which had the same defect, without any magnificence or grandeur to recommend them?

clusion, deduced from the statement of Hunter, a most careful antiquary, receives further support if we consider—1. That the capitals, though the same in design as those on the south side, are still slightly different, as though the former had been imitated from the latter. 2. That during the recent alterations it was found that the piers, unlike those of the opposite side, had no regular bases, but instead of these, structures incorporating the old Norman caps placed upside down. 3. That these temporary bases were on a much higher level than those of the opposite side; the earth having been raised about the latter in consequence of intramural graves to such an extent as to bury them. 4. That it is essentially a late idea that a sculptured base is not necessary, provided the structure which performs its function be covered with deal and green baize. Lord Halifax, who has most courteously supplied me with much valuable information relative to this period of the history of the fabric, states that a wooden panelled roof, like those in the old churches of Doncaster and Halifax, was in the same spirit destroyed to make way for a plastered and whitewashed ceiling of the approved type, a clerestory of a very debased character being carried up upon the old wall-plates, which were left untouched; its roof enclosing beneath it the projecting weather-course of the original roof, and being attached higher to the tower, where grooves were cut for the new leads to fit into. The south aisle was also pulled down, and rebuilt in a style which could scarcely fail to satisfy the most ardent admirer of “the chaste simplicity of the Protestant Church;” the porch was chiselled over, and all its mouldings destroyed, in order to make it “as good as new;” and the floors of the interior of the nave were raised considerably throughout, and spoiled of their monuments, under the pretext of making them dry and even. Later, in 1841, the chancel was repaired by the present Rector; new windows and a doorway were put into the Lady chapel, which was also recased; an arch was built into the south wall of the chancel, and a vestry on the north. A very elaborate font, also, was made at this time by the village mason, from a design of his own, and presented to the church; that in use before being only a little stone dish with a wooden cover. Nothing seems to be known of the original one, but possibly a search among the neighbouring pigsties might discover it.

The work which has just been completed was begun in June, 1865. The tower, south aisle, and porch have been rebuilt; the clerestory has been taken down, and a new roof made to span both aisles and nave together; bases to match those on the opposite side have been made for the northern piers; the interior has been “scraped,” (a fearful word which, however, very inadequately conveys its full meaning;) the floor has been lowered; new sittings have been put up; and Minton’s encaustic tiles and concrete have been used abundantly. Where, however, are the Norman plinths and walling which used to stand near the north and south piers of the chancel-arch, and the respond at the west end of the north arcade? Where is the piscina which used to mark the situation of the altar in the Lady chapel? What has been done with the circular staircase which used to lead up to the roodloft? Where is that most interesting and unique tombstone with a double cross upon it, bearing the inscription—“Hic

jacent Simō de Wudstok et Cecilia uxorejus: qui obierunt 10 die Septembr. A° Dñi 1361?" Whether good Simon and his wife died within these few hours of one another from some accident, or from sympathy, or it were from coincidence¹ merely, had they any the less right to have their touching monument preserved? Where, again, is that old, much-worn alabaster slab, plain though it was, 6 ft. long, 2 ft. wide, and 6 in. thick, which was found under the chancel-floor—perhaps the mensa of one of the side altars, or a part of one of those monuments whose destruction Dodsworth mourned in 1618? Why were the recently-discovered capitals of the piers of the original church, which Hamel built at so much cost, the Wannervilles enlarged and adorned, and future generations endowed, forcibly removed, only to be thrown aside into a neglected corner of the churchyard, to crack and crumble into dust? The present structure may be commodious and substantial, and may have a neat and new appearance; but we pine not only for the objects we have mentioned, but for what with them has been so ruthlessly removed—the affectionately clinging age-given lichen-woven coat of many colours which formerly concealed the furrows and lines and dints of age upon the ancient stones,—the pellitory, the wallflower, and the moss; and though we are willing to give the architect credit for his ability in making a new church out of an old one, yet we protest against the popular term "restoration," when it is made to mean the loss of every object possessing any historical or artistic interest, save such as, luckily, are in their nature utterly and hopelessly incapable of being "restored." Such would seem, at Hemsworth, after a careful examination, to be the following:—

1. Three corbels inserted under the wall-plate in the interior of the Lady chapel,—the only remains of the original church at present visible. One of these is in moderately good preservation, and represents a grotesque, grisly beast, springing, or rather wriggling out from the superincumbent weight of a roof (the present is not heavy enough to crush him) which he appears to be supporting. In the churchyard are two fissured and weatherbeaten yews, planted no doubt when the first church was erected. The trunk of one of these measures 16 ft. in circumference four feet from the ground.

2. There are left the chancel-arch and large east window, with flowing tracery, belonging to the fourteenth century; so also, most probably, do most of the fragments of stained glass which it contains, arbitrarily cut and arranged according to the conceit of the village glazier, it is true, but yet not without interest. No subjects are represented, but fragments of canopies, quatrefoils, patterns, and characteristic foliage abound. The colouring is extremely rich and brilliant, and enables one to form some slight idea how beautiful the effect of the whole must have been when perfect, and when all the surrounding glare of light which now dilutes the tints was excluded.

¹ A similar coincidence occurred at Rochester five hundred years afterwards, almost to the day, and was thus announced in the "Times" of Sept. 4, 1861:—"On Sunday, the 1st inst., at Rochester, James Smith, Esq., in his eighty-sixth year, for twenty-five years an active magistrate of the County of Kent; also, on the same day, eleven hours previously, Isabella, his wife, in her seventy-fifth year."

3. The south arcade and the jambs of the east window of the Lady chapel are of the fifteenth century, as are also perhaps the few quarries of glass diapered with acorns and oak-leaves in this and some of the other windows, and the three circles in the east window of the chancel, containing monograms of the names of Mary and JESUS.

4. The north arcade is very good work for the period at which it was done.

5. A rather good and characteristic monument erected by Prudence Gargrave in 1631. It is mentioned by Hunter.

6. The bells. These are, as is so frequent in village churches, three in number; but whether for symbolical reasons, or because it is the smallest number capable of producing a satisfactory melody, or the largest which can be chimed conveniently by one man, or for all these reasons, we will not venture to decide. No two are alike, all having been cast at different periods. The inscription on the first is,

JESVS BE MY SPEED. 1726.

"JESUS be our speed" is very common in Yorkshire and Lincolnshire peals of the seventeenth and eighteenth centuries, during which many were both cast and recast, and religious observances still lingered in our foundries. It is quite possible that, from the time of Queen Elizabeth, these words were spoken at the moment that the furnace was tapped to allow the metal to run, just as in the memory of this generation it was customary in Lincolnshire villages for the clerk to say, when a couple were "asked in church," "GoD speed 'em weel." The familiar household words, endeared by a thousand associations, placed on the bells in this pious spirit, served also as a substitute for the more ancient invocations of saints, of which we have an example on the second bell at Hemsworth, which bears the inscription—

+ MARIA MATER IDE + MESERERE MEI,

intended for "Maria Mater Dei, miserere mei." The crosses, letters, and stops are of a beautifully ornamented type, of the character commonly called "Lombardic." The lettering on several bells in Yorkshire and Lincolnshire is very similar, and its date may be inferred from the fact that one of these, at Thirsk, bears the date 1410, and another at Kirkthorp, near Wakefield, the name of John de Berdesay, who was abbat of Kirkstall (whence the bell may have been brought) in 1396. At the beginning of the Hemsworth inscription is the usual initial cross, and the second marks the division of the verse into a rhyming couplet. The stops between the words are three small crosses, connected into a single stamp by an elegant running stem and leaves, which decoration is also found filling up the spaces round about the letters. The third bell bears the following letters and badges:—

Portcullis: quatrefoil: stw: quatrefoil: lion: quatrefoil: a group of three letters which are illegible: Tudor rose: grp: fleur-de-lys: pxu.

Bells bearing the whole alphabet, or a portion of it, are found of all dates, from mediæval times to the seventeenth century, if not

later. It is well known that the alphabet used to be traced on the floors of churches at their consecration, as it is still in the Roman Church, to show that the Church, as a good mother, gives her children the very elements of Divine knowledge; and the use of letters on our bells may have had a similar significance. There are many bells in North Lincolnshire and South Yorkshire similar to that under consideration, and one at Horkstow in the former county, is dated 1578. The foundry whence they came is, however, unknown.

J. F.

CHURCH BUILDING IN NEW ZEALAND.

[WE are glad to be able to describe the following churches lately built in the diocese of Christchurch, New Zealand, by Messrs. Speechly and Crisp. Some photographs, which have been sent to us, enable us to judge of the accuracy of the following descriptions, and give us a high idea of the architectural merit of the buildings. We congratulate the colony on the promises of its church architecture.]

S. Mary, Merivale, near Christchurch, Canterbury.—This church, which was consecrated by the Lord Bishop of Christchurch on Dec. 20, 1866, is a timber structure, built on dressed stone foundations. The building is cruciform in plan, having an octagonal eastern apse, and consists of nave, north and south transepts, chancel, and sanctuary. The total length of the church is 58 ft. 6 in. by 18 ft. 4 in.; width between transepts, 26 ft.; width of chancel and sanctuary, 14 ft. There is a vestry on the south side 6 ft. by 4 ft. 6 in. The height to the under side of the wall-plate throughout is 9 ft. 6 in. The sanctuary is approached by four steps, one at the end of the nave, one at the chancel-screen, another at a kneeling-space from the altar-rail, the altar being on a 4 in. raised footpace. The church is entered from the west end, and the vestry on the south side. The studding used generally is 6 in. by 4 in., main studs to take principals 10 in. by 10 in. The roof of the nave is of First-Pointed form, and is divided into four bays by three very light wrought-iron twisted tie-rods, coloured blue, scarlet, and gold, with good effect. There are two three-light windows on either side of the nave, with arched and cusped heads, the transepts being lighted at the ends by two-light cusped-headed windows, with large sexfoiled circle in the head. The apse is lighted by four quatrefoil circles and arched heads. The whole of the church is lined to the under side of the windows with matched diagonal and straight boarding in panels, plastered above. A screen divides the chancel from the sanctuary, with arched-headed uprights, the division of the nave from the chancel being marked by a tie-beam principal. The pulpit is on the north side of the chancel, the priest's reading-desk being placed on the north side of the screen. The altar is of elaborate design, with five crosses sunk on the slab. Ornamental wrought-iron lamp-brackets are distributed about the church, and an elaborate wrought-iron corona is

hung in the centre of the nave, all being coloured and gilded. The benches are open, and have moulded ends. A "Melodion" is placed in the south transept. The walls of the nave, transepts, and vestry are covered outside with inch horizontal weather-boarding, the eastern portions having upright weather-boarding. The roof is covered with shingles, and a partly open bell-turret at the junction of the nave and chancel is covered with the same material, the spire being surmounted by a metal cross. A metal cross also surmounts the apex of the sanctuary roof. A good-toned bell is hung, and rung from the interior. The total cost was £800. The Rev. L. Moore read the prayers, the Very Rev. the Dean of Christchurch read the lessons, and his Lordship preached an appropriate sermon from Heb. xiii. 15. During the service the choir sang the "Te Deum" and "Jubilate," and the hymn, "Jerusalem the Golden." This church will accommodate two hundred.

Mission-Church of S. Mary the Virgin, Addington, near Christchurch, Canterbury.—This small timber structure, built on dressed stone foundations, was consecrated by the Lord Bishop of Christchurch on April 21, 1867, and is oblong in plan, with octagonal eastern apse. The building will accommodate fifty-eight persons, and is divided into nave, chancel, and sanctuary, with small vestry on the north side approached from the chancel. A tie-beam principal and screen divides the nave from the chancel, and the chancel is divided from the sanctuary by an arched and cusped principal. The sanctuary is approached from the nave by three steps, and the altar is placed on a 4 in. raised footpace. The priests' seats are placed north and south of the chancel, and the pulpit on the north side of the nave. The credence is on the north side of the sanctuary, and the sedilia on the south side. There is a bell-turret at the junction of the nave and chancel. This small church is erected in a poor district, the cost being only £400. The nave is weather-boarded horizontally, the eastern end having its weather-boards reversed. The ritual arrangements are most correct.

S. —, Templeton, near Christchurch, Canterbury.—This timber church, to accommodate one hundred and twenty-two, is now being built, at a cost of £500. The ground-plates rest on stone piles. The plan is simple, having nave 40 ft. by 18 ft., chancel 9 ft. by 14 ft., and sanctuary 14 ft. by 7 ft. A lean-to vestry is placed on the north side. The internal ritual arrangements are correct. Three steps approach the sanctuary, and the altar is placed on a 4 in. raised footpace. The sides of the chancel and sanctuary are lighted by small quatrefoils. The east window is of five lancet-headed lights, with large sexfoiled circle above. The nave is lighted by three four-light windows at the sides, and a large sexfoiled circle at the end. The chancel is divided from the nave by a screen and tie-beam principal; there is also a tie-beam principal in the centre of the nave, and an arched principal divides the chancel from the sanctuary. The priests' and choir seats are placed on the north and south sides of the chancel. The pulpit is on the north side of the nave, and a credence on the north side of the sanctuary. The church is entered from a porch on the north side. A bell-turret is placed at the west end of the nave. The church will

be lined with matched boarding all round, 4 ft. 6 in. high, with plastered work above.

Christ College Chapel, Christchurch, Canterbury.—The plan of this building is oblong, the total internal length being 73 ft. by 20 ft. At the west end is an ante-chapel, 20 ft. by 8 ft., screened off by an ornamental screen with folding gates. The sanctuary will be 17 ft. long; the chapel proper, therefore, about 47 ft. in length. This is the remaining building to form the quadrangle of the collegiate site, and is in close proximity to the college; it will be entered on the north side by an arched-headed doorway. The material used for the walls is blue rubble stone, with light-coloured freestone dressings. The roof is of slate. The altar will be approached by five steps. On the north side of the sanctuary is an arched stone credence; and ambry, and piscina, &c., on the south side. The altar-rail is placed at a kneeling-space from the third step. The chapel proper is divided into seats for the boys facing north and south, the fellows' seats being arranged at the north and south sides of the chapel walls. At the eastern end of the benches are to be fixed the seats for the masters. At the west, and against the front of the screen facing the east, will be the seats for the warden, subwarden, and bursar. A lectern will be placed in the centre of the chapel, and a litany desk at the first step to the sanctuary. An arched principal will divide the sanctuary from the chapel, and the sanctuary roof will have coved matched diagonal boarding. There will be a tie-beam principal, king-post, &c., and curved braces over the ante-chapel screen. Dressed stone will be left at the east end over the altar for subsequent decoration as a reredos. The east window is of five lights, with circular cusped openings in the head. Around the internal arch of the east window will be a scroll, bearing the legend, "Glory to God in the highest, and on earth peace, good-will towards men. Amen. Hallelujah." The external design is very plain and severe, lancet-headed couplets lighting the chapel side walls, and quatrefoils with arched heads lighting the sides of the easternmost portion. The building will be strengthened by buttresses, the bottom of the walls battered to a height above ground of 2 ft. 6 in.; buttresses mark externally the sanctuary, &c. The roof is in one length; metal crosses surmounting the gables, and on the ridge at the junction of the chapel with the sanctuary, &c. At the western end, and over the ante-chapel, is a severely pointed bell-turret, covered with lead.

RIPON CATHEDRAL RESTORATION.

THE Committee appointed for the purpose of carrying into effect the design of G. G. Scott, Esq., for the Restoration of Ripon Cathedral, report as follows :—

"More than five years have elapsed since active steps were first taken with a view to the restoration of this ancient Cathedral. At a public meeting, held on the 4th day of October, in the year 1861, the Right Hon. Earl de Grey

and Ripon in the chair, an elaborate statement was made by the Dean of Ripon, embodying extracts from a report framed by Mr. Scott, after a minute and careful survey of the entire structure. From this it appeared that, in many parts, the Cathedral was in a state of serious dilapidation. The foundations of the western towers and portions of the west front were insecure, and gradually giving way. Fissures of an alarming character existed on every side of either tower, from their base to the top of the walls. The central tower was pronounced to be in an unsatisfactory condition, and much cracked. The roofs of the choir and of the aisles of the nave were in a dangerous state. The pinnacles and flying buttresses, and a considerable portion of the ornamental parts of the church, were in a condition of advanced decay. The mullions of the windows, more particularly of the great west window, were extensively damaged, and (to borrow the words of Mr. Scott's report) 'This beautiful work threatens soon to become a mere wreck, if timely restoration does not come to its aid.'

"Such was the state generally of the fabric. Nothing could be more unseemly than the interior of the choir. The north and south aisles were disfigured by unsightly galleries with dark closets underneath them, utterly at variance with the arrangements which ought to characterize a building for public worship. Several of the windows on the south side had been blocked up, and portions of the canopies over the stalls had been repaired with cement in place of the original carved oak.

"This was the condition of the Cathedral when a general appeal was made to the public for funds for its restoration.

"It was estimated by Mr. Scott that a sum of £32,000 would be required to meet the expense of the entire restoration. It has been found, as might have been anticipated in a work of this magnitude, that this estimate falls far short of the sum actually needed.

"The Committee are thankful to report that a sum total of £28,787. 19s. has been provided towards this original estimate of £32,000.

"The public subscriptions have amounted to £18,287. 19s.

"The Dean and Chapter, in their corporate capacity, (irrespective of the sums contributed by each member individually, which have amounted in the aggregate to £2000) have undertaken portions of the work, the cost of which will exceed £500.

"The Ecclesiastical Commissioners have made a grant of £10,000; but this grant was not made till the works had been three years in progress; and, by the terms upon which the grant was offered, its application is strictly limited to those parts of the restoration which are indispensable to the stability of the fabric.

"In the administration of the funds thus supplied, the Committee directed their attention, in the first instance, to those portions of the work which were absolutely necessary to the preservation of the Cathedral.

"They have the satisfaction of reporting that the western towers, and the whole of the west front, are now perfectly secure; but it required a considerable expenditure both of time and money to attain this result. It was found necessary to excavate to a great depth beneath each tower, as well as under a portion of the west front, to make a solid foundation. This has been successfully accomplished; and the reparation of this part of the Cathedral, including the renovation of the external walls, and the whole of the interior of the towers from the base upwards, together with the windows, is now complete. The same remark applies to the roofs of the choir and of the north and south aisles adjoining.

"The external roof of the choir has been raised to its original elevation. An entirely new roof has been constructed of solid oak, in place of that which existed before, many parts of which were found to be in a state of dangerous decay. This roof has been covered with lead. The roofs of the north and

south aisles of the choir have been thoroughly repaired, and their interior surface has been cleared of the coats of whitewash which entirely concealed the fine stone vaulting. The windows on the south side, which had been bricked up, have been re-opened, and proper mullions inserted.

"Extensive repairs have been made of the outer walls of the Cathedral, extending from the south transept, along the south side towards the east end; the whole of the east end; and the north side as far as the north transept. The soil, which had accumulated to a considerable height against the walls, has been removed, and provision made for securing the walls from damp. The stonework wherever decayed has been made good. The two large pinnacles at the east end have been entirely rebuilt. The mullions of the windows, wherever it was necessary, have been restored; and everything essential to the external renovation of this part of the Cathedral is accomplished.

"In Mr. Scott's report it is stated, 'The southern chapel or chapter-house demands considerable repairs, both externally and internally. The crypt below it has long been in a most precarious state. The chapel over the chapter-house, used as a library, shows the same defects; and the whole structure demands most careful and thorough reparation, from its foundation upwards.'

"The Committee have the satisfaction of reporting that the restoration of these portions of the Cathedral has been completed.

"The repair of the central tower is also finished. Its stability has been secured by the judicious insertion of powerful iron girders. The wood and stonework, wherever decayed, have been made good.

"The reparation of the roofs of the transepts is rapidly approaching completion.

"With respect to the interior of the choir, the Committee have to report considerable progress. The galleries, with the closets underneath them, and the unsightly pews, have been entirely removed. The walls have been scraped. The old ceiling has been removed, and a handsome roof substituted in its place. A simple arcading in stone has been carried along the wall, at the east end, in place of the modern erection, which was out of keeping with the architecture of the Minster, and seriously interfered with the proportions of the fine east window. The canopies over the stalls have been restored; proper wood carving has been substituted for the patchwork of cement; and the stalls themselves have been thoroughly repaired. This part of the work is not quite, but nearly, finished.

"It will appear from the above outline that much has been already effected. The Committee confidently hope for the necessary support to enable them to complete what still remains to be done.

"The exterior walls of the Cathedral, on the north and south sides, extending from either transept to the west front, have not yet been touched. They require extensive repair. The stone has in many places perished, and must be replaced. The pinnacles terminating the buttresses on the north and south walls, which added so much to the beauty of the structure, are entirely gone, and should be rebuilt. The flying buttresses need much reparation. Some of the mullions of the windows are gone to decay. The roofs of the north and south aisles of the nave (more particularly the roof of the south aisle) are in a state of dilapidation. That on the south side is not weather-proof. The ceiling, which now disfigures the nave, should be removed, and the roof restored to its original elevation.

"And as a point of urgent importance, the Committee are of opinion that every effort should be made, without delay, to put the choir into a fit and proper state for the celebration therein, once again, of Divine worship. The stalls have yet to be finished, the flooring to be laid, the sittings, pulpit, and rails for the communion table to be provided; and the old oak screens to be restored and replaced.

"The estimated cost of what is still necessary, for the complete restoration

of the choir alone, exclusive of the parts to be done at the expense of the Dean and Chapter, is £1,500.

"To these remaining portions of the great work before them, the Committee would at once apply themselves, were it not that they are checked by want of funds.

"The Committee have stated above, that the entire amount, which the public have subscribed, is £18,287. 19s.; of this sum the Committee have already paid for work done, £17,348. 9s. 1d., which leaves a balance of £939. 9s. 11d. Contracts have been signed, however, for works still in progress, which, together with the sums due for extras, architect's commission, and sundry other charges, render the Committee liable to the extent of £1,531. 10s. Setting against this the balance of £939. 9s. 11d., it appears that there is a deficiency of £592. 0s. 1d.

"With respect to the contribution of £500 from the Dean and Chapter, the whole of this has been already expended, or is required for work, of which the Dean and Chapter have liberally undertaken the sole responsibility.

"As regards the grant of £10,000 from the Ecclesiastical Commissioners, £7,259 has already been paid or voted under contracts for works in progress, leaving a sum of £2,741, which is applicable to such repairs only as are necessary for the sustentation of the fabric.

"This amount will be insufficient to cover the cost of those works which are required for the restoration of the nave.

"From the foregoing statement it appears, that the Committee are at the present time liable to the extent of £592. 0s. 1d., *over and above* the funds at their disposal. The lowest estimate for the fittings of the choir, is about £1,500, which, added to the deficiency above-named of £592. 0s. 1d., leaves a sum of about £2,100, necessary to be raised in order to complete the restoration of the *choir only*. The Committee anticipate that a further sum of £5,000 at least, will be required for the complete restoration of the Cathedral.

"The Committee therefore earnestly appeal to the friends of the Church, in the Diocese and elsewhere, to aid them in their important undertaking."

RESTORATION OF S. MINIATO, FLORENCE.

ONE of the earliest Florentine churches—the earliest that still stands with leading features unaltered—is that basilica so finely conspicuous on its height as seen from the public ways along the Arno, and from approaches to the city on the northern side, S. Miniato, dedicated to a martyr, who suffered, with others, on that very spot in the Decian persecution, about A.D. 250; and though there is indeed another church in Florence more ancient, the SS. Apostoli (ninth century,) that latter one has become comparatively insignificant, having lost much of its olden claims. The restoration of S. Miniato, begun under the last Grand Duke in 1856, and carried on for some years by the present Government, has been completed under the guidance of intelligent taste, and we must commend the scrupulous regard for all details that contribute to the peculiar character of the original building.

The oratory raised in primitive times over the spot of that martyrdom amidst a forest then clothing the mountain, gave place, so early (it is supposed) as the fifth century, to a more ample church, said to have

been endowed by Charlemagne in 774, but destined in turn to give way to a nobler successor in 1013, the date of the foundation of the present basilica by Hildebrand, Bishop of Florence. Beside this edifice soon rose a Benedictine monastery, and in 1294 another Florentine prelate either restored or rebuilt for his own residence the wing that still extends its broad heavy front, with turrets and acute-arched windows (now built up) beside the church-front. In 1519 was raised the quadrangular campanile by the architect Baccio d'Agnolo, that forms a fine object on the height, but does not at all enter into the ancient basilica-plan. At some period in the fourteenth century the façade, finished about 1093, was to some degree restored by the guild of cloth merchants, whose device, an eagle standing on a woolpack, now surmounts its gable-summit; and in 1387 was added the vaulted sacristy, adorned with an interesting series of frescoes illustrating the life of S. Benedict, by Spinello Aretino.

S. Miniato has passed through all possible vicissitudes—being an important strategic point, it was attacked and defended in the memorable siege of Florence, 1529, when the bastions that now stand in picturesque decay were raised on the plan of Michael Angelo, and that massive tower was battered by the besieging cannon, as still apparent in the broken stonework at the angles; in 1553 it was fortified anew by the Grand Duke Cosmo I., who assigned the monastery to Olivetan monks instead of Benedictines; in the seventeenth century it was converted first into a lazaretto and afterwards into an asylum for mendicants; in 1703 it was conceded to the Jesuits for religious exercises; in 1774 to a confraternity of laics for similar purposes; and finally it has become the public cemetery of Florence, both the church-floor and the terrace-ground adjacent being covered with tombstones and monuments; the altars appropriated to funeral rites alone; a low mass for the dead the sole daily service, and the observances of All Souls' Day, here remarkably impressive and beautiful, the only celebration that attracts many worshippers to this grand old basilica.

Art-critics observe that the character of this architecture is rather Roman than Byzantine, and more analogous with the types originated at Lucca than with any others in Tuscan regions (Ricci, *Storia dell' Archit. in Italia*;) and Rumohr points out the style of the eleventh century in the old sculptures, an eagle and a little stunted figure in monastic costume, on the marble pulpit that rises from the screen before the presbyterium. Other figures in relief, alike quaint and ill-proportioned, with arms extended in prayer, on an upper story of the façade, seem ascribable to about the same date. The peculiarly Tuscan ornamentation in inlaid marbles, dark green and white, entirely covers this façade, which has neither portico nor columns, but only a blind arcade with half-pillars carried along the lowest story, and seems altogether deficient in relief, rather too much reminding us of cabinet work, nor corresponding to the grace and majesty that impress us in the interior. Above the pediment of its central window is a mosaic of the SAVIOUR enthroned between the Blessed Virgin and S. Miniatius, who offers a crown (restored,) a group of Byzantine character, the expression of the principal figure severe even to repulsiveness, that of the saint

quite feminine, as also is his costume. Another mosaic, more complicated, covers the apsidal vault, in which the SAVIOUR is alike represented between the Mother and the martyr, giving benediction, the Alpha and Omega near His head; and below, the four emblems of the Evangelists, the pelican and dove, palms and fruit-bearing trees, and small figures of monks. We read in an inscription beneath, the date 1297; but critics have inferred earlier origin for that mosaic, perhaps restored only in the year mentioned; and the black habits given to the Benedictine monks, instead of the white, adapted after the Clugny reform, may perhaps confirm that view. In characteristics of treatment the composition is rather singular than pleasing; profuse gilding is introduced in the costumes as well as on the background; and the ideal here before us of the Divine Personage is utterly without benignity and beauty, though indeed majestic. Very impressive, grave and yet rich in aspect, is this interior as viewed from the entrance by the central of three doorways; and nothing has been allowed to interfere with the olden solemnity of its architectural character. At the centre the nave and aisles are spanned by arches that correspond to the arch of the chancel, and like it, are adorned in the usual inlaid marble-work. A peculiarity of plan is the communication between the nave and crypt by arcades that leave that lower church (as we might call it, considering its size) visible to its full length from the entrance to the upper one; and above those arcades is the presbyterium with isolated high altar and apse, lit by five windows (oblong quadrates) in which, instead of glass, is inserted phengite alabaster, admitting a warm-tinted light of solemn effect.¹ The chancel thus elevated, so as to give unusual conspicuousness to the rites, is reached by two flights of steps from the aisles, and fenced by marble screens of beautifully chiselled and inlaid work, dark green and white, in panels of different pattern, the single ambo (or pulpit) of similarly rich marble-work, rising at one extremity of the principal screen. Nave and aisles are divided by columns of veined marbles, to which are fitted Corinthian capitals, some classic, others betraying decadence in their chiselled foliage. Above the semicircular arches rise lofty attics pierced by narrow round-arched windows; this whole flat surface inlaid, in Tuscan style, with dark green and white marble in geometric patterns—the same species of decorative work, so locally characteristic, that distinguishes the entire interior and exterior alike. The wooden roof is left, as from the first, with rafters exposed, and the whole of this woodwork, thus visible, is painted in diaper to imitate the original ornamentation—but (as I learn from those who remember what it once was) less rich in tone and on a less appropriately tinted ground.

There is, I believe, no reason to doubt that the introduction of the *flat* ceiling, with coffers and rosettes, as now seen in Rome, is a departure from the ancient norma; nor that the original basilica-roof had the rafters exposed, though certainly not left without decoration. Bunsen concludes that though the rafters were bare the naked roof

¹ To all appearance, the windows of this church were not intended for glass, but either for similar filling up with diaphanous marble, or some kind of tracery; all are indeed so narrow that the illumination without glass seems the architect's object.

was not seen beyond them, the woodwork being covered with gilt plating of metal. (V. Beschreibung Rom.)

The restoration of marble details has been carried on in scagliola of the same colour. Fortunately preserved in its integrity, and requiring little of the restorer's work, is the crypt that forms a considerable lower church, lighted by small arched windows, with vaulting in bays, and divided into five aisles by thirty-eight columns supporting stilted arches; the marble shafts and capitals unequal, differing both in dimensions and order, evidently spoils from other buildings, but in their perspective presenting an effect most graceful. Here stands a single altar, within a narrowed apse, under a vault with figures painted on blue ground. No other specimen of eleventh-century work in Italy seems so well to vindicate the claims of that epoch as one of progress and intelligence.

Returning to the upper church, we have to notice the beautiful chapel under a marble arched canopy that stands isolated at the extremity of the nave below the elevated chancel; built by Michelozzi as ordered by Pietro de' Medici, 1448, to receive the crucifix which is said to have bowed its head in answer to the prayer of S. Giovanni Gualberto, founder of the Vallombrosan Order. The panel picture in this chapel, of the school of Giotto, has been retouched—not so, the several frescoes, colossal figures of Benedictine saints and scenes of Evangelic history, among which are some almost effaced, along the aisles. But that tale of the saint who forgave his brother's murderer, and at once proceeded to this church with intent to dedicate his life to God, exceeds in interest all else that may claim due attention at S. Miniato. Amidst the tombs of the dead who now people this silent church, what memory can be evoked with such thrilling power to move the soul as that of the inward victory and holy resolve before the altar and the painted crucifix, still seen,¹ within these walls?

C. J. H.

THE CAMBRIAN ARCHÆOLOGICAL MEETING FOR 1867.

THE annual meeting of the Cambrian Archæological Association was held on the 12th of August in the city of Hereford, the rules of the Association admitting of meetings taking place in the Border Counties no less than those of Wales. In every respect Hereford was a suitable place for such a purpose, and offered unusual attractions from being an ancient city, from having a fine cathedral, from having amongst its inhabitants several zealous and intelligent archæologists, and lastly from the number of interesting objects which can be visited from it, combined, as a further advantage, with pleasing and romantic scenery.

Nor were the expectations which had been raised in any way disap-

¹ Still extant at least—but now in the Vallombrosan church, S. Trinità, in Florence, where it is exposed with illumination and a grand musical service on the evening of Good Friday.

pointed. The week passed in Hereford presented a great contrast to the deadness experienced on former occasions in some of the smaller Welsh towns. The animated scene in the streets on the departure of the carriages on the excursions made quite a sensation, and the magnificent weather gave additional life and spirit to the work which was undertaken.

Four days were employed in excursions which occupied most of the time between 9 a.m. and 6 p.m., and one day was given to the examination of the cathedral and other antiquities within the city. The evenings all but one were occupied in the reading of papers, many of which connected with local history and archæology were of great interest. But though other branches of archæology were brought before the meeting, ecclesiology had certainly the largest share in its proceedings, far more than we ever remember at any former congress of the Cambrian Association. Both within the city and in the country districts ecclesiastical antiquities were remarkably prominent. In the city, besides the cathedral and its dependent buildings, the two curious parish churches of All Saints and S. Peter, and the remains of the Black Friars' Monastery were duly examined. The inspection of the cathedral afforded much gratification to a large assemblage, to whom its rich and varied architectural features were pointed out and explained in the most able and lucid manner by Mr. E. A. Freeman.

Though not of great magnitude Hereford cathedral has much beauty and dignity, as well as an unusual amount of remarkable features, with some local peculiarities, e.g. the curious straight-sided arches of the windows of the north transept, and the large use of the ball-flower ornament. It has also a considerable number of ancient sepulchral monuments, some of the greatest beauty, and amongst the adjacent buildings the vicars' college is a most interesting feature.

Many who had known or witnessed the unseemly condition of this cathedral thirty years ago, must have viewed with wonder and delight its present state of renewed magnificence. Its sumptuous, and on the whole very satisfactory restoration does much credit to the liberality of its guardians and of the diocese in general, no less than to the taste and skill of Mr. G. G. Scott. In some respects it is probably more beautiful than it ever was, though Wyatt's unfortunate west front still remains, and also the triforium and clerestory of the nave, made as was justly remarked "out of his own head." And if we may venture to criticize in any way a thing so rich and so beautiful, we cannot help thinking that the elaborate metal screen which bounds the choir on the west is on too large a scale for the church, and from its great height forms too prominent a feature.

It would be impossible to describe in detail the various objects visited in the four excursions made in different directions, and amidst such continued yet varied beauty of scenery as inspired the ecclesiologist and the antiquarian with more than ordinary ardour. While Roman stations and camps, castles and moated houses were by no means neglected, churches were visited to a greater extent, as indeed was only reasonable in Herefordshire, where churches are both numerous and interesting. They also possess much of distinctive and local

character, often remaining perfect and unaltered, such as high-pitched roofs, clerestories of First and Middle-Pointed, and strongly built and massive towers, sometimes crowned by spires of stone or wood, sometimes capped by pointed roofs of tiles. There are also several good porches of wood, and generally speaking there is contrary to usual custom rather a deficiency of Third-Pointed work, while most excellent specimens of Romanesque and of First and Middle-Pointed constantly occur.

The most remarkable churches examined during the excursions were those of Dore Abbey, Madley, and Killpeck. The latter of these is probably the best known, having been illustrated some years ago in a large work of Mr. G. R. Lewis. It is a small church of most elaborate late Romanesque work, abounding in varied sculpture and having a chancel of two divisions, of which the eastern has a semicircular vaulted apse. Dore Abbey church consists of the choir and transepts of a monastic church with a singular Lady chapel at the east end; the whole of the best First-Pointed work and presenting many remarkable features. A further interest attaches to it from having been rescued from a state of ruin in 1634 by John Lord Scudamore, who caused it then to be thoroughly repaired and restored for divine service, and moreover endowed the rectory.

Madley church is also large and very interesting, with a First-Pointed nave and tower, and a large additional aisle and chapel on the south, which is good Middle-Pointed, of which style is also the spacious chancel, remarkable for a trigonal apse and a crypt beneath. Some of the windows have rich pieces of coloured glass.

Of other churches examined we may mention Brinsop, a small church divided into two aisles by a First-Pointed arcade, and having portions of two large Romanesque doorways with curious sculpture: Rowllstone, where is an elaborate Romanesque doorway and chancel arch of similar character, and some curious ironwork in the chancel apparently used for lights: Kenderchurch, a forlorn little church on the top of a hill, where is a curious roodloft and screen: Credenhill, and Wormbridge, where was found some good ancient coloured glass: the latter a very complete First-Pointed church, long and narrow, and not ill restored.

On the whole the Cambrian meeting of 1867 was a success, and must have left an agreeable impression on those who took part in it. The unavoidable absence of Lord Saye and Sele, the president, was much regretted, but the association and all who were present will long remember with pleasure and gratitude the encouragement and assistance given to the purposes of the meeting by so many of the intelligent inhabitants of Hereford, as well as the liberal hospitality which so often cheered their wanderings amidst the lovely scenery and interesting antiquities of this pleasant district.

CHURCH RESTORATION AND WALL PAINTING.

Bow church is to be restored, and Conisborough, a church especially interesting both for itself and its associations, the place having been made the scene of one of Sir Walter Scott's best novels, has been restored, and we fear that the meaning of the word restoration will be equivalent in each case. What has been done at Conisborough is described in a letter to the *Times* with the signature P. Q. P. V., and is of that hopeless and reckless destruction that we have had so frequently to protest against in these pages. Every enormity that could be committed in such a matter has been accomplished. Almost every interesting feature has been tampered with or removed altogether. All the old carved seats have been taken away.¹ The door of a lychnoscope, with its old hinges, has been destroyed. The whole of the stonework has been *retooled*, so that the writer describes the church as now being simply a new one: and what we purpose noticing principally at this time, many interesting frescoes which were discovered on the walls have been done away with. In no single point has the strange want of art exhibited in most of the works of our present architects been more unhappily shown than in their treatment of walls. Where ornament has been tried, it has more frequently than otherwise been almost worse than nothing, but usually nothing has been done but leaving the stone dressing bare and plastering the rubble. Any one in his common senses must know that that sort of thing would not last. In a domestic building we should, as a matter of plain civilization, cover up the bare plaster with paper or paint it; and of course in churches too, if *we* do not whitewash or colourwash, our successors will as soon as the plaster gets dingy. We may be as certain of this as if we saw it done, and architects are beginning to see it; and how do they propose to remedy it? Certain fashionable, but sadly inartistic architects, have now voted plaster a bore altogether. Now there never was a time since architecture was really an art of civilized beings that the roughness of walls was not disguised by some sort of gesso or plaster. To leave rough-hewn stone inside a building of the plainest character without any covering is a simple barbarism worthy of savages. But there seems to be growing up a school that looks upon this unfeelingness for, one might say, the mere proprieties of life as a godly severity,—as a sort of matter of faith. Make your houses look pleasant and human, but beware of anything like a comfortable look about your churches. Use the choicest of materials, porphyry, polished granite, serpentine, and alabaster, put rich colour here and there, and enrich with much gold, and then finish up by a common brick wall or rough rubble. It is so honest, we are told.

¹ We hear also that on the exterior the remains of a structure in connection with the lychnoscope have been obliterated. This is most deplorable; for such remains are of deep interest, inasmuch as many consider the lychnoscope to have been the window of communication between the chancel and an anchor-cell, which was added as an excrescence to the outside of the church.

Nothing to us shows a greater deficiency of art power than such a stupid adherence to the letter of a good text. This perpetual preaching about truth wearies us. Real artists of all times have been careful observers of the truth, they have not deceived us, but they have not always been talking about it. If anything offended their sight, they have never scrupled to disguise it, not indeed in such a way as to make you suppose it something else, but to keep it out of one's sight. It would be just as good sense to find fault with our skin for covering up the muscles and veins which would shock and pain us, as it is to object to plaster rough walls. There cannot be a question that plaster in such cases is the right thing. The mediæval architects put a slight gesso coating even over the stone work. But then what are we to do with the plaster? There is the rub, a question which these would-be artists have not been able to answer. And we must admit that a good and satisfactory treatment of it is one of the most difficult problems the architect has to solve. But most will not look at the question from this point of view:—they prefer the easier method of cutting it altogether. It is for this reason that we deplore the astonishing neglect with which so-called restorers have treated the walls of old buildings. With the colour bursting through the successive coats of whitewash, sometimes, as in the case of Conisborough and many other churches, where pictures and decorations have been actually and successfully laid bare, the only result has been for these people to sneer at them and have them covered up. "They are unmeaning lines," or they are bad art, or they are so much faded. Now *primâ facie* one would expect as good, or nearly as good, art in the painting and decoration as in the sculpture and architecture—and when we know, from the illuminated books which we possess of English execution, not only that the English could paint and draw, but also that they could do these things far better than almost any of their contemporaries, it must require a great amount of credulity to believe that though they invariably coloured their walls, and in fact their whole architecture, woodwork and all, they usually made a mess of it, and in fact that, though we have made little or no progress in such matters ourselves, and are driven to all sorts of unworthy shifts to cover our inability, it is of little use our taking pains to see what these great men did. We happen to know what they could do in their choicest work; for a few specimens, such as the splendid paintings in the chapter-house at Westminster, and a few fragments of wall decorations of S. Stephen's Chapel, still remain—having never been defaced or covered with whitewash. Though there is little likelihood of getting such fine art in most country churches, we are quite certain that there is none, be it never so homely and out of the way, but will be highly instructive to the patient and intelligent observer. It is not always in the first coat of colour and best preserved that we get the best work; as the buildings underwent alteration according to the fashion of the day, and the taste of the neighbourhood, so did the coloured work. It is not an unfrequent thing to find three or four different coats of wall painting done one over the other: and as we might expect, the lowest and earliest by far the best: and not only so, not only is it good of its kind, but

really, if we were not so ambitious, the very thing for our time : just the sort of thing to suit an ordinary church, and to give hints to an artist to improve thereon. Some of the ordinary patterns of the 13th and 14th centuries would be especially applicable to our wants.

By-the-bye, we are glad that the restoration of the curious early little church at Darenth has fallen into the able hands of Mr. Burges, and hope that he will make something of the curious though plain wall-colouring which has been found under the whitewash. We are sure that he will make the best use of his experience, especially as from his published writings and his works he has shown his thorough acquaintance with this subject and his appreciation of its importance. It is most vexatious to hear month after month that outline tempera paintings, such as wheels of the virtues and vices, representations of S. Christopher and other favourite subjects, have been uncovered—but were obliged to be covered up again, or were plastered over because this or that person did not wish them kept. But grievous as these instances are we consider them of really less importance than the destruction, and in fact entire neglect of even making out and putting upon paper the ordinary decoration. If we have funds for the purpose we can find those who can draw fairly, and for mediæval figure-painting we have abundant examples and authorities in our stained glass and the illuminated MSS. But not so for the general decoration. No single opportunity for the study of such should be missed, and as a matter of fact though hundreds of churches are always being restored scarcely a single opportunity is taken advantage of. We speak thus strongly upon this matter, because before long all such chances will be gone. Even where restoration has been tolerably conservative, the plaster has been made very short work of,—whether in good or bad condition, or because bad perhaps in some parts, the whole has been stripped off and done again. Quite apart from the question of wall-colouring nothing can be more silly than this. When old plaster, especially before the fifteenth century, is in good condition, it is far better than what we are likely to have substituted for it. Some of an early date is quite as hard and durable as stone. We have seen fine gesso with its original thin coat of colour almost as polished as marble. It is simple folly and waste to meddle with it unless it is necessary.

But to return to Conisborough and its neighbourhood. We are informed, upon very good authority, that the same architect who has spoilt this church has had several others in the same parts, and has murdered them all. In one case he has chipped all the outside stone as well. At Conisborough itself, in addition to the havoc described so feelingly by the writer in the *Times*, several old coffin-lids have been cut up, and one old tomb in the churchyard, the slab of which appears to have been the original altar; for on its corners were traces of crosses, and there was no inscription. It was supported by four legs, apparently of late 14th or 15th century. While speaking of tombs, we notice with disgust in “Notes and Queries,” of July the 20th, that the old tomb of Sir Martin Culpepper, at Fackenhams in Worcestershire, with its quaint inscription, noticed in “Nash’s History,” has

been covered up—buried under the chancel-floor. What a general searching for relics of this kind will take place some day!

Before concluding, we trust that no attempt will be made to recolour the interesting and elaborate 17th century monuments, mostly of alabaster, in the parish church of Barnstaple, Devon, which Mr. G. G. Scott is restoring. Even originally the colouring of this date was never in the best taste; but any imitation of it in the present day is detestable. The art has gone, and if we want to learn it again let it be upon new work. We need go no further than the Carew monument at Exeter for proof of this. Monuments of the dead are documents often of the greatest consequence, and had far better be left alone. Let us have them in their original condition, if possible, or as near it as time and mischief of former ages will allow. Restoration, any further than is necessary for their preservation, is entirely to be deprecated.

CHURCH RESTORATION IN YORKSHIRE IN 1866.

[THE following summary of works carried out during last year has been compiled by the Secretaries of the Yorkshire Architectural Society:—]

“Bentham.—The chancels of both the parish church and of S. Margaret's, High Bentham, have been thoroughly repaired and furnished appropriately.

“Birkenshaw-cum-Hunsworth.—A new organ, by Hopkinson, of Birstall, has been erected in the north-east angle of the nave. The chancel has been relaid with tiles, and provided with an eagle-lectern and litany-desk in oak. The cost of these alterations amounted to about £400.

“Elland.—Reopened, after extensive restoration, July 16th, 1866. It is now a good specimen of what a church may have been if built towards the end of the eleventh century. Cost, £1,500—wholly raised by contributions.

“Foxholes (S. Mary).—Consecrated December 27, 1866. A small and dilapidated church has been replaced by a new one, from the designs of Mr. G. Fowler Jones, of York. This is in the Norman style, suggested by the chancel-arch of the old building, and consists of a nave and north aisle, chancel with apse, south porch, and an angular bell-turret at the west end 50 ft. high. The total length is 94 ft., and breadth 36 ft. One old bell has been retained. The roofs are covered with dark Westmoreland slates; internally they are open timbered, the semicircular braces rising from carved stone corbels. The arcade of three arches, and also the chancel-arch, are supported by piers of red Mansfield stone, with carved caps. In the wall above the latter arch is a triplet opening. The chancel is paved with Minton's encaustic tiles; the pulpit (on a stone base,) the reading-desk, stalls, and seats, are all of oak. The remaining sittings are of stained deal. The reredos is of stone, with marble inlays, enriched with colour and gilding. The font, of Caen-stone, is placed in the nave. Capronnier, of Brussels, has in hand the stained glass destined to fill the five chancel windows, and that at the west end.

“Fulford (S. Oswald).—The old church, built in 1349, has long been unequal to the wants of the parish, and will now only be used in connection with the graveyard. The new church was consecrated on the 24th December, 1866. It is in many respects a remarkable building. Its plan comprises nave, aisles, transepts, chancel with vestry and organ-chamber, and south-west tower and

spire. The length is 100 ft.; width of transept 60 ft.; height to ridge of nave roof 60 ft.; height of spire 140 ft. The general style, as evidenced in the windows, is Geometrical Decorated; but much of the detail savours strongly of Romanesque. The west door is of two orders, with shafts; above is a large four-light window, flanked by buttresses with crocketed canopies. The lower stages of the tower are nearly plain, contrasting strongly with the enriched belfry and spire. The aisle windows are small, of three lights; those of the clerestory are foiled circles, and are comparatively large. Two light windows occupy the transept gables surmounted by prominent rose windows. One of five lights is at the east end, with mouldings, shafts, and buttresses similar to that at the west. Internally, the arcades attract most attention. They are massive piers of red stone, supporting boldly-designed caps, from which spring flat-soffit arches with a large roll-moulding on the angles. The reredos is of stone; also the pulpit, carved and embellished with marbles, the gift of the Rev. Canon Jefferson, of Thicket Priory. The font, like the pulpit, is the work of Mr. Forsyth, of London; the iron and brass altar-rails of Messrs. Skidmore and Co., of Coventry. The architects were Messrs. Pritchett and Son, of York and Darlington; and the cost, including the site, £4,800.

"Gomersall.—The old stalls in the chancel have given place to new ones of richly-carved oak, which, together with an oak prayer-desk and eagle-lectern, are chiefly the gift of C. H. Firth, Esq., M.P., of Flush, Heckmondwike.

"Illingworth.—A beautiful baptistery has been constructed at the north-west end of this church. Its floor is laid with encaustic tiles, and its window filled with stained glass representing the Baptism of our Lord. The font is of Caen-stone, and elaborately carved. The whole is the gift of Colonel Akroyd, of Halifax, to the church of his baptism. A fine east window of three lights has been filled with stained glass by Messrs. Ward and Hughes, of London. The subjects are, the Nativity, the Resurrection, and the Ascension. This was given by the Holdsworth family, of Shaw Lodge, Halifax. A window on the south side, containing a representation of CHRIST blessing little children, is also the gift of Colonel Akroyd.

"Kilham (All Saints,) Driffield.—This church consists of a nave and chancel. The nave is of Norman date, and the chancel is Late Perpendicular. On the south side of the nave is a splendid Norman doorway, of seven chevroned orders, with six shafts. Above the level of the imposts, a singular herring-bone ornamentation covers the walls; and the gable is filled with diamond-framed diaper of various patterns. The tower is 75 ft. in height, and contains three bells. The exterior of the church has been pointed, all decayed stones have been removed and new ones substituted, and the stone eaves have been repaired. The roof of the nave is new; it is open-timbered, boarded, and covered with Welsh slates. An unsightly gallery, which disfigured the west end of the church, has been removed: the tower arch and the area of the tower have thus been brought into view. The west window is of three lights, and is to be opened out. An unsightly brick battlement, extending the whole length of the nave, has been removed and replaced with one of stone. The corbels have been restored, and the battlements of the tower; and the tower itself is provided with a new roof. The roof of the chancel has been entirely new slated, stalls have been fixed in the south side, and a new communion-railing of ornamental ironwork has been provided. The old pulpit and prayer-desk have been re-arranged, and they stand at the entrance to the chancel. The cost of restoring the chancel has been defrayed by the Ecclesiastical Commissioners. Mr. Christian, their architect, superintended the work. The restoration of the nave cost about £500, a large proportion of which was raised by subscription. The architect was Mr. G. Fowler Jones, of York. Reopened 28th September, 1866.

"Knaresborough (Holy Trinity.)—Several valuable gifts have been made to

this church during the year:—a large and fine-toned bell, by B. F. Wood, Esq., M.P.; a stained-glass window in the tower, the work of Messrs. O'Connor, by G. J. Fisher, Esq., of Halifax; a sacarium carpet and kneeling cushions, wrought in Berlin wool by Miss Lucy Collins and friends; and a silk velvet altar-cloth, by Miss Lee, of the Abbey.

"Middlesmoor, Masham.—Reopened, September 26th, 1866, after re-erection at a cost of £2,000. The plan comprises nave, north aisle, chancel and north chapel, west tower, and south porch. The style is that of the fourteenth century, or Second-Pointed, this being the date of the previous church. Foliated capitals surmount all the piers. The shafts of the chancel-arch are detached, and of local marbles. The east window is of three lights, with rich tracery. The other windows are of two lights, some on the north side being retained from the old building. The belfry has a three-light window, with tracery above. The roofs are wagon-shaped, of framed rafters of red deal. An oak pulpit stands by the north chancel-pier, and a lectern beneath the arch. Westmoreland slates with moulded edges cover the roofs. The doors are hung on wrought-iron hinges by Mallaby, of Masham. Mr. W. H. Crossland, Leeds, supplied the designs for this church, which will accommodate 400 worshippers.

"Settle.—The arrangement of this church has been considerably altered. The organ, formerly in a west gallery, has been enlarged, and is now in the north-east corner of the building. The chancel has been provided with open seats, and paved with encaustic tiles. It has also been enriched by an alabaster pulpit and reredos, of beautiful designs. The eastern gable is pierced by four lights, with a circular window above, and the latter has lately been filled with stained glass. The architects were Messrs. Healey, Bradford; and total cost, £700.

"Skipsea (All Saints.)—This church consists of a nave and aisles, chancel, and west tower. It dates back to the thirteenth century. The nave arcades and the south clerestory have now been rebuilt, together with the whole of the east wall and chancel-arch. All the roofs are new. A new window has been placed in the tower, and the others repaired and reglazed. The rood-screen appears to have gone with the old square pews. For the latter, open benches have been substituted, with a gain of one hundred sittings, all of which are free. The pulpit is of iron and stone. The font, also of stone, with marble inlaid, is the gift of the Ven. Archdeacon Long; the carved oak litany-desk of the architect, Mr. J. Fowler, Louth, Lincolnshire. The expense of these alterations amounted to £1,400. The church was reopened on the 20th July, 1866.

"Strensall (S. Mary.)—Architects, Messrs. J. B. and W. Atkinson. This church has been rebuilt in the Early Decorated style of architecture, and consists of a nave, chancel, north and south aisles, tower, surmounted with spire, porch at the south side of the church near the tower, and a vestry at the north side of the chancel. The nave is divided into four bays, and the curved ribs supporting the roof rest upon stone corbels inserted in the walls. The roof is open-timbered. The windows are of two lights each, with trefoil heads. Stained glass by Knowles, York, fills the east window of three lights. The seats are all open. The pulpit is placed in the north-east corner. The font is of Caen-stone. The chancel is fitted up with stalls and paved with Staffordshire tiles. There are three bells in the tower, and a clock will also be placed in it, the gift of Lady Mary Thompson, of Sheriff Hutton Park. The church will hold 200 people, and has cost £1,300, which has been raised by subscription. The Archbishop preached at the opening service, and the Rev. Canon Randolph in the afternoon. Reopened 25th July, 1866.

"Thornton, (All Saints,) near Pickering.—This church, which is a good example of the Late Decorated style, having been allowed to fall into a very dilapidated condition, has recently undergone a thorough restoration. The

walls of the chancel were found to be in a dangerous condition, owing to the excavations which had been made for graves close to the foundations; so that it became necessary to rebuild them on an entirely new foundation of concrete. A vestry was added on the north side, with vault below for heating-apparatus, supplied by Messrs. Haden, of Trowbridge. The old stone was worked in again as far as practicable; but much of it crumbled away at the touch, and had to be replaced with new. The whole of the plaster has been removed from the walls, and the courses of stone dressed over and pointed. The chancel is unusually large for the size of the church, being 3 ft. wider and 4 ft. higher than the nave—having apparently been erected for a larger church. On removing the plaster, two windows were found walled up on the north side of the chancel, and a small leper's window (so called) and priest's door on the south side. These have been restored in the rebuilding. The nave arcades consist of four arches on each side, springing from clustered columns. There is a west tower of later date than the church. The tracery of the aisle windows had been entirely destroyed, and they are now divided by a mullion into two lights, with ogival tracery. The unsightly organ gallery, which blocked up the tower-arch, has been removed, and the organ has now been placed against the wall of the north aisle. The church has been entirely reroofed, the new roof following the pitch indicated by the weather-moulding on the tower. The old pews and benches have been removed, and replaced with new oak benches. The flooring is new throughout. A prayer-desk of oak, lectern, pulpit, table, and chancel-stalls have been provided, and the chancel paved with Minton's encaustic tiles. The works have been executed by local workmen, under the direction of the architect, Mr. E. Wyndham Tarn, M.A., of Mecklenburgh Square, London. Stained glass has been placed in three windows of the chancel, and in the west window in the tower; this has been executed by Messrs. O'Connor, of London. At the east end is a memorial window, contributed by the Rev. J. R. Hill, patron of the living—the subjects being the Ascension, Resurrection, and Annunciation. On the south side of the chancel is a memorial window, presented by the rector, the Rev. E. W. Heslop; and another presented by J. C. Rutter, Esq., representing scenes in the life of our Lord. The west window was the gift of Robert Champley, Esq., of Scarborough, and represents several of the miracles of healing recorded in the New Testament. All the other windows are filled with tinted glass. The cost of the restoration and the other improvements amounted to about £2,500; which, with the exception of £400, has been raised by subscription. The church now accommodates 250 people. Reopened, 26th September, 1866.

*“Tockwith (Epiphany).—*Messrs. Mallinson and Healey, architects. Style, Early Decorated. The church consists of a nave, transepts, chancel, organ-chamber, vestry, and north-west porch. Immediately adjoining the porch a circular bell-turret rises to a height of about 70 ft. The belfry has four two-light windows, with trefoiled heads and carved capitals to the mullions. The roof of the turret is of stone, and is terminated by a carved finial; the roofs of the nave, chancel, and transepts are open-timbered, covered with Westmoreland slates, and the gables surmounted with stone crosses. The transepts are divided from the nave and chancel by moulded arches springing from carved corbels of angels; and the enriched chancel-arch rests on four shafts with carved capitals, the shafts being supported by carved corbels. The walls are built of Wetherby limestone, dressed outside, and with a smooth face inside. The pulpit is of alabaster, and circular in shape; it rests upon a stone plinth, and has six shafts of dark green marble, beneath carved capitals of white: it is placed by the north side of the chancel-arch. The font, situated immediately facing the porch, is round, of alabaster, and stands upon a base of dark green marble. The church is paved with Minton's tiles. There are substantial open seats of oak, capable of accommodating 250 adults

and 60 children. The east window is of four lights, with stone shafts and carved caps in the jambs, and enriched tracery in the head under a moulded arch. It is filled with stained glass, by Messrs. Hardman, of Birmingham, presented by Edward York, Esq., of Wighill. The west wall of the nave is pierced with two single-light windows, cusped in the heads; they are memorial windows, filled with stained glass by Mr. Wailes, of Newcastle. These windows are surmounted by a large circular window in the gable, also filled with stained glass, and presented by Edward Brooksbank, Esq., of Colton. Miss Norah York presented the altar-cloth and the cushions at the communion-rails. This church was built at the sole expense of Mrs. York, of Wighill Park. The Archbishop preached at the consecration service in the morning, and the Hon. and Very Rev. the Dean of York in the afternoon.

*"Wakefield (Parish Church).—*A new east window has been inserted, from the designs of Mr. G. G. Scott. It is filled with stained glass designed by H. Holiday, Esq., and painted by Messrs. Lavers and Barraud, Endell Street, Bloomsbury. The total expense is near £1,100. The chancel has also been substantially repaired.

*"Whitwood (S. Philip,) Featherstone.—*This church, consecrated December 28th, 1865, was built from the designs of Mr. Joseph Clarke, of Stratford Place, London, F.S.A., at a cost up to the present time of about £3,000. It will accommodate 324 worshippers, but is capable of being made to hold 100 in addition, at a comparatively slight expense. The ground-plan consists of nave, chancel, with side chapel, now used as vestry and organ-chamber, and a semi-octagonal apse. At the north-west angle are the foundations of a future tower and spire, the lower stage of which will serve as a porch. The style is Early Decorated. The length internally is 100 ft.; the width of the nave, 24 ft. The whole is substantially built; and, instead of the too frequent coating of plaster, the interior is faced with white pressed bricks, banded with red. The roof is of Memel timber, boarded over with rafters, and covered externally with green Westmorland slates. The three apsidal lights are single; the nave windows of two lights, with quatrefoil tracery. At the west end is a large four-light window carrying circles in the head. The chancel-arch is a prominent feature, spanning the whole width of the nave, and supported by columns of red Mansfield stone. There is a low chancel-screen, constructed of Steetley stone. The stalls are of stained deal. The oak pulpit, prayer-desk, lectern, and altar-desk, are of excellent workmanship, and were obtained from S. Saviour's, Leeds. The font also is an old one.

*"York (S. John, Micklegate).—*Further repairs and alterations have been effected at this church, under the care of Messrs. J. B. and W. Atkinson, architects, York, and at a total cost of about £250. The flat-panelled roof and huge skylight over the nave have been replaced by an open timber roof; while light has been obtained by opening windows in the west wall of the tower. The bell-chamber, constructed of framed oak and brickwork, has been thoroughly repaired; and a new organ, by Postill, York, placed beneath the tower-arch.

*"York (S. Sampson).—*A new east window has been inserted, and filled with stained glass, by our member, Mr. J. Knowles, of York. It is a three-light window, with foliated tracery in the head. The lower portions of the lights are occupied by representations of the Agony, the Crucifixion, and the Resurrection. Above these, the whole of the lights are occupied by one subject—the Ascension. Mr. Knowles had to contend with the difficulty of a blank wall within a few feet of the outside, and with a superfluity of white light from the south aisle windows; but he has succeeded in producing a very thoughtful composition, presenting much brilliancy and harmony of colour."

THE REPORT OF THE RITUAL COMMISSION.

WE shall not pretend to analyse the Report of the Ritual Commissioners, chiefly because the report and evidence on which it is grounded, or assumes to be grounded, must be before all our readers. The first reflection that must strike everybody is the obvious conviction that the Report and what it recommends is a compromise. But under the circumstance of the case a compromise is all but everything. After taking evidence during eight sittings, for eleven working days the Commissioners deliberated on their report, and their report, after reciting the conditions of the Commission, occupies eleven lines of large leaded Blue Book type. *Nulla dies sine lined.* Meagre in quantity, the quality is of a corresponding character. The Commissioners have discovered that certain Vestments give great offence to many—that it is desirable to restrain all variations in respect of Vesture from what has long been the established usage—that this restraint may be best secured by giving aggrieved parishioners an easy and effectual process for complaint and redress; but how such redress is to be effected the Commissioners are not prepared to say. It will be observed that there is not one of these terms which is not ambiguous. The vestments give great “offence to many;” whether communicants or members of the Church is not said. It is not even said that their use was inexpedient, still less that it is illegal. It is observed that “restraint” is desirable, but what sort of restraint we are not told. Only one thing is plain: the Commissioners do not recommend prohibition; still less do they hint at altering the rubric. All variations in respect of vesture from established usage ought to be “restrained;” but what has been long the established usage the Commissioners do not tell us, and, as far as the letter of this their one suggestion goes, “established usage” may refer to usage established by the law, that is, by the famous rubric, rather than to established usage against the law. A sophist, or perhaps a lawyer, might actually, as far as its terms go, construe this recommendation as a declaration in favour of chasubles, so curiously is it worded. What the new and unecclesiastical term “vesture” means we are not prepared to say.

We have certainly no reason to be otherwise than grateful for this result. When we used the word “compromise” just now, we used it in no invidious sense. We believe that the Commissioners one and all were actuated by good faith; that they perfectly realized the responsibility of their task; that they were really seeking peace and ensuing it. It would have been very easy for the anti-Ceremonialists on the Commission to have made themselves not so much objectionable, as captious. But in the questions they put there is hardly a trace of party spirit. It seems to us that the force of the argument and amount of evidence produced for the literal interpretation and obligation of the famous rubric had its weight even with such minds as those of Mr. Venn and Lord Portman. And now comes out the evident value of the Gorham judgment. By their own sword the conquerors of 1851

are slain. The fear of a disruption which prevailed sixteen years ago tells with redoubled force now : and those who urged that plea for comprehension in favour of the Evangelicals cannot but admit it now in favour of the "Ritualists."

The evidence is much more interesting than the Report. We suppose that the Evangelicals sent their best men up for examination : if so, we are quite content. It would be that sort of cruelty, which a certain Act of Parliament prohibits, to expose, more than they have already exposed themselves, Dean Close, Mr. Daniel Wilson, Mr. Clay, and above all the agent of pure Protestantism, Mr. Ford. Whatever else the Commission does, it has administered the *coup de grace* to one party in the Church. Such ritual as the old school of High Churchmen have been content with was fairly represented by Mr. Webb ; and the important evidence of a quiet country clergyman, Mr. Beadon, may be considered as representative of that powerful body who, though they do not wear "the Vestments," defend their principle, and express their strong dread of any prohibition of them. It was, we suppose, to diversify their serious business that the Commissioners gave so much rope to the typical aggrieved parishioner, Mr. Deverell, the retired solicitor of Wymcring. A purple patch of the ludicrous was wanted to relieve the picture.

Every month makes the difficulty of an attempt to alter the Prayer Book more difficult. We may have our private views on the discretion of the revivalists, and we may regret here and there a crudity in their evidence before this Commission, as well as some precipitation in their practice. But in one, and that the main matter, we are all at one. Prohibition of the vestments we must oppose. Let the legality of each separate usage and ceremony be tested by every process known to law. By such law we are content to abide. It would be a most disastrous event in our current history, bearing as it does certain evil omens, that the law should be altered at the dictation of "many" aggrieved persons. And we cannot at present recommend what would be the best (if it were but practicable) solution which has been suggested : viz. to establish some legal distinction between congregations and parishes—in other words, to supersede the legal parish. For it is much easier to suggest than to define the possibility of a law which should "restrain" vestments in the country and legalize them for the great towns. On one hopeful circumstance we are content to rest. The Commission has gained us a twelvemonth's respite. Men's minds are calming down : and even Parliament from an ugly experience has learned the folly of legislating on a cry.

THE NEW LAW COURTS.

THAT the present Government should be unwilling to accept the compromise offered to them by the Law Courts Commissioners is not to be wondered at. The extraordinary composition of the Commission, placing the Government, who are accountable for the matter, entirely

out of it, without any voice in the decision whatever, seems naturally more than human nature could comfortably bear. At the same time it was a great injustice to the Commissioners themselves that the element of *cost* should have been added to the considerations which had to be taken into account in making their recommendation. If the Commissioners, however, had stuck to their text, and really named the one man whom they considered to be the most likely to carry out so great a work with the greatest success, the Government would probably not have interfered with the decision, though there was scarcely a single man upon the Commission with more than a mere smattering of art knowledge. Whether the country, and especially those really qualified to judge in such a matter, would have been satisfied, is quite another thing. That no professional adviser whatever should have been consulted upon the question of art,—that only Messrs. Shaw and Pownall, whose forte lies quite in the opposite direction, should have been called in as assessors in this the greatest competition of our times,—could not be satisfactory to any one who has the slightest care for architecture.

That the present apparent dead-lock should have the same effect as the deserved, though disappointing, rejection of all the designs for the National Gallery, will be a great pity. There is so much that is admirable in so many of the present designs, that there is no reason whatever why one of the present competitors should not be chosen. Of course none of the designs exactly in its present state will be carried out. This in any case was inevitable; but the whole of the designs and plans are now the property of the Commission, and of course will be at the service of whoever is called upon to make the final design. The proper consideration and digestion of all that is good in all the designs is evidently now the work to be done. The question with the Government should be, Which of the eleven is most likely to do this best? which has shown himself the best able to grasp the subject? which is the most likely to bring this difficult—this almost overwhelmingly difficult—problem to a satisfactory conclusion? We have already pointed out the man we believe to be most likely to do this, and we have not been alone in our opinion. We have been backed by most of the best authorities in the profession and the public press.

If we except the rabid egotism and silly sentimentality of the *Quarterly Reviewer*, with his modest proposal to pull down two churches, and occupy about twice the space proposed, coupled by a proposal to erect a row of shops as the Strand front, and the unscrupulous and one-sided attacks of Mr. E. W. Pugin, and his double, the *Westminster Gazette* writer, there has been remarkable unanimity in all quarters in recommending the design which we have always considered, not only by far the best of those which were exhibited in Lincoln's Inn, but really in many respects the very best architectural work we have seen since the commencement of the Gothic revival. By the way, the manner in which the criticisms of this latter gentleman were introduced into the columns of a contemporary was not a little whimsical. In answer to a correspondent who signed his letters "*Philocalus*," a short letter appeared from Mr. Pugin, and a long one from the writer in the *West-*

minster Gazette, who "imagines that professional etiquette will prevent E. W. P. from making the personal criticism asked for." An animated controversy goes on, and at length an elaborate criticism, though the weakest thing of its kind barring strength of language we have ever seen, appeared under the signature of the *Westminster Review* writer. This now appears to be acknowledged to have been Mr. Pugin's own penning. It is referred to as a masterly exposure of the unpractical character of Mr. Burges' design, and of the wonderful acumen of Mr. Pugin. This style of writing as two or three gentlemen in one is novel, to say the least of it. The criticism itself would not have been worth our noticing, if it had not been for this curious phase. Any one who can see nothing but errors to be avoided in the fine series of drawings sent in by the eleven competitors is not entitled to much consideration; and when we consider that the gentleman who takes this absurd line was the perpetrator of the hothouse-run-to-seed Gothic affair in the Academy of this year, we cannot help feeling something of the "*Solvuntur risu tabulæ*" kind. His objections to Mr. Burges' Strand front only show his own inability to take in so large a building as the Law Courts. Mr. Burges' grasp of the subject is unintelligible to him. His objection to his repetition of parts would apply equally well against some of the finest works of antiquity. The sapient objection that the different stories of the Strand front are made like Manchester patterns, so much a yard, would apply equally well to every arcade, clerestory, and triforium in every cathedral in Christendom; but the weakness of the whole criticism was entirely disposed of by "*Philocalus*" in the *Standard*, and so we need not further notice it.

It is not that we wish to dispute the excellence of Mr. E. M. Barry's ground-plan, or the ability of Mr. Street's architectural elevations. Far from it. We have the highest respect and admiration for the talents of these two gentlemen. Nor do we see the impossibility of two artists working harmoniously and successfully together in a work of this kind. Nor do we doubt that we should find much to admire in a joint work of these two eminent men; and that the Law Courts, if carried out by Messrs. Barry and Street, would be a credit to our generation. But, at the same time, we doubt whether it was perfectly competent to the Commissioners to adjudicate in favour of two competitors jointly. We believe that in equity the choice ought to have fallen on the one man who had most distinguished himself in all the particulars that go to make up a successful design. And if architectural power, artistic talent, and ability to plan are all taken into consideration, we fully believe that none of the eleven architects can compete with Mr. Burges. With all we now know as to the requirements of the case, especially now that the matter of a central hall has been settled, we have not the slightest doubt that Mr. Burges would arrange a plan quite equal to, if not surpassing, what any of the others could do; and that in the most important matters of architectural art, he would surpass them altogether, notwithstanding the machicolations about which such a foolish hubbub has been made in certain quarters.

THE PALACE OF WESTMINSTER.

THERE probably does not exist a more astonishing claim on record than that which has been made by Mr. E. W. Pugin in the matter of the Houses of Parliament: it is no less than that the elder Pugin was the real designer of the Houses of Parliament. This gentleman asserts that his father—feeling that it was impossible for him, being a Roman Catholic, to be chosen himself as the builder of the great work—sold himself, before the competition took place, to the late Sir Charles Barry, and continued to design every part of the Houses of Parliament, and without a murmur throughout his life allowed Sir Charles to reap all the fruits of his labours, and to enjoy the honours which should have been showered on himself. Whether Mr. E. W. Pugin is willing also to attribute to his father the many terrible defects of the building also, which are so great as, to a considerable extent, to counteract much of what is really admirable in the edifice, we are not told, though we shrewdly suspect that to these he lays no claim: the faults are all Sir Charles Barry's, the “glories” the late Mr. Pugin's.

Judging from the style of the correspondence, and from the letter of Mr. E. W. Pugin's intimate friend and usual mouthpiece, Mr. Purcell, we do not expect much consideration for Sir Charles Barry at their hands. We think we never saw a more unscrupulous imputation, unless it can be supported by certain evidence, upon the character of a deceased celebrity. At present we are bound to say that no case has been made out for this extraordinary assertion.

We can scarcely believe that Mr. E. W. Pugin has really persuaded himself of what he is trying so hard to persuade others, and of which he really gives no proofs, though he is always promising abundance. *Prima facie*, the whole story seems all but impossible, for the alleged reason for the great draughtsman's extraordinary conduct could have had no existence, unless, indeed, it was to be supposed that the Government of the day were intending a direct fraud; for the competition was strictly anonymous. The pretence that the designer was certain that, though no names were published, his style would proclaim his work, is scarcely worth consideration. At present the only proofs offered have been certain extracts from letters and a diary, which really show no more than what we all knew years ago:—that Sir Charles Barry employed Mr. Pugin upon the details of the Houses of Parliament, and received a good deal of valuable assistance from him. Without any further proof than this sort of thing, interlarded by pleasant innuendoes of fraud and unscrupulousness of every sort, to an extent incredible, unless we are to believe that Sir Charles Barry was a man entirely lost to all honour—we are expected to believe that Mr. Pugin designed for Sir Charles Barry what he (Sir Charles Barry) again copied, so that the original draughtsman's touch should not be detected, and then destroyed the originals; and that these copied drawings, as far as we can make out the assertion, gained the competition. In further proof we were referred to certain gentlemen, friends and assistants of Sir Charles, who could, if they chose, corroborate all



HONOLULU CATHEDRAL.

VIEW OF THE CHOIR, NOW IN COURSE OF ERECTION.

that was alleged ; but one and all of those appealed to repudiate the notion altogether, and assure us that the whole thing is false from beginning to end ; that Mr. Pugin had nothing whatever to do with the business till after Sir Charles Barry was appointed architect for the Houses of Parliament.

But not only do Mr. E. W. Pugin's authorities break down, but a positive contradiction to his assertion is given by other friends of the late Mr. Pugin, and by a letter from Mr. Pugin himself, which was written specially to contradict a similar report, which had been spread during his lifetime. And so we are left, according to the son's showing, to believe that Mr. Pugin said one thing in public and altogether another thing in private, and that Sir Charles Barry was a miserable pretender in borrowed plumes. We will accept neither of these positions. We believe that the elder Pugin was an honest man, and more than that, a plain-spoken man ; and that, if he had really been ill-used, he would have let the world know it. It is all very well for Mr. Purcell to say that Pugin sacrificed all for the sake of art ; that so long as he could follow his darling pursuit, he cared nought for money. We have evidence to the contrary in the extracts Mr. E. W. Pugin has favoured us with : he distinctly complains of not being paid enough, though he certainly received large sums. We shall be glad to hear that the Royal Institute of British Architects takes up the matter. Mr. Barry and Mr. Wolfe seem ready to leave the matter in their hands, and if Mr. Pugin should refuse we shall pretty well guess the reason of his refusal. The thing should not be kept unsettled any longer, though we have no doubt that the decision come to will be in accordance with what we have stated, and as the late Mr. Pugin in his lifetime publicly professed. The witnesses appealed to already have signally failed the bold claimant, and we have no greater faith in the authority that knows all about it who is now promised. His proofs also, as far as he has given them, have entirely broken down, nor have we any greater expectations from the real proofs which he says he means to produce in his contemplated pamphlet.

We think Mr. E. W. Pugin would have consulted his own interests and good name far better if he had thought twice before making such astounding claims for his father, which, if proved, would also prove that his father was a man who had so little courage and honesty, that he could say one thing in private, and exactly the opposite in public. Nothing but the most absolute certainty shall ever make us think so ill of an artist whom we have always especially honoured as a man distinguished alike for great genius and strict honour and integrity.

HONOLULU CATHEDRAL.

In presenting our readers with a photographic view of the interior of Honolulu Cathedral, we need not again revert to the history of the building, on which we have more than once discoursed.

The only portion of the work which Mr. W. Slater and Mr. R. H. Carpenter have at present undertaken is the choir, with its processional path, which we accordingly give; the nave, transepts, and towers being deferred till a future period.

The length of the choir, from the first step to the outside of the apse columns, we may observe, is forty-five feet.

It has been the object of the architects to convey the cathedral idea more by the general plan and arrangement of the building, than by any grandeur of design, or physical magnitude. The local deficiency of building materials made it specially necessary to study simplicity in its details; for there were only two courses open, either to send out the masons' work complete from England, or to build the whole of rough stone, plastered inside and out. A design embodying the latter idea was, as will be remembered, at first proposed, highly decorated with colour in the interior; but the other expedient was considered to be the best, and has been acted on.

The choir has three bays, with a polygonal apse of five arches, the processional path being continued all round it, with coupled windows in each bay. The columns of the arcade are cylindrical with carved capitals, and the arches have two orders of simple mouldings. Above them runs a string of ornamental terra-cotta under the sills of the clerestory windows.

In each bay of the clerestory are two lancet lights with coupled shafts; the bays of the apse have one light. The bays are divided by shafts, resting on corbels above the arcade-caps. These shafts run up to the level of the springing of the clerestory windows, at which level spring also the arched ribs of the roof. The whole of the roof is of timber, and boarded and panelled between the trusses, and is intended to be decorated with colour.

For the ordinary walling black basalt and reef-stone (cut from the reefs by the native prisoners) is used. The natives thoroughly understand and can execute this sort of walling satisfactorily; but skilled masons' labour is very expensive, as much as five or six dollars a day being asked. Oregon timber and American pine are used for the roofs, which are covered with tiles.

The windows of the clerestory will be filled with coloured glass, but the aisle-windows will have moveable glazed sashes, and inside Venetian shutters.

The stone used for the arcades and windows is Ketton, White Mansfield, and Doulting. The foundations for the choir are already laid, and the first portion of the stonework required has arrived in Honolulu from England.

The ritual arrangements will be carried out with due regard to the constitution of the chapter.

There will be two rows of stalls, six in number on each side, the dean and precentor's stalls being respectively at the west end of the north and south blocks, and the chancellor and treasurer's stalls at the eastern end. The bishop's throne will be on the south side eastward of the stalls. The altar is raised seven steps above the nave level, and will have over it a lofty baldachin of metal work. A low iron

screen is to stand in the western arch ; and there will also be iron grilles in all the side and apse arches, with gates opening into the processional path.

THE WALLS AND WINDOWS OF THE FUTURE.

To the Editor of the Ecclesiologist.

SIR,—Art is being “popularized” in all directions. It has been, for long past, a fashion during the lecture seasons of literary societies and mechanics’ institutes ; but now even agricultural shows, hitherto the joy of material souls alone, are thought incomplete without a gallery of pictures or a collection of curiosities. The casting pearls before swine is passing out of the region of merely figurative expression. There may be as yet but little knowledge and less judgment in the lookers on, but their interest has been aroused, and inquiry must eventually be awakened with it, and go on *pari passu*. Cheap photographs have done much to open eyes. Years ago a cottager would rejoice in a penny print as a precious portrait of his soldier boy at the antipodes, because of the one sole thing in common between the print and the hero—a red coat. But the photograph with the real face has made a march in advance of the red jacket. The taste for better things has risen, and will rise, wherever there is any to work upon. The very commonness of art will force people to selection, and oblige them to think. The standing-ground of bad art, ignorance, is being fast cut away from under it. Artists, if they are to hold their own, must work upwards if they do not mean to starve.

People are beginning to discriminate. It is a question whether any age has ever thoroughly known its own standing. The world seldom sees itself in its own glass. In our own case as regards the arts we stand in a strange position. Arts have been revived, worked out, and brought to high standards. But people have rather WANTED material prosperity. If they had WANTED art, they would have had it. They begin to want it ; they bear taxes for it. Government takes it up as an element of education. Philanthropists take it up as an antagonist to vicious idleness. Religion takes it up to express her sublimest sentiments. Art schools, more and more popular with the mechanic class, are fostering the love of art, and diffusing far and wide the knowledge of its elements. All this must lift the public taste. Anglo-Saxon blood may run slower than some other, but surer than most. The desire for large works is just beginning. Twenty years ago there was little or no care for them—no WANT felt for them ; but now great works of historic and religious subjects excite a warm, a wide, and ever-widening, interest. The want has begun ; but the supply cannot be rapid. It is to be hoped that it will not be so.

The great and wide effects of the Art of the Future must be on walls. It has ever been so in its palmyest days. Pictures are seen by comparatively few, and then only occasionally ; wall-paintings in churches,

public halls, and galleries have a scope almost unlimited, and are free to all; they can delight and teach the world. The want of art has been in our day for little more than unthinking gratification. Art has been naturally enough a plaything with the public. The very strain of modern life needs relief and relaxation; and as people are beginning to think as well as to see, thoughts on art are found a very sweet refreshment to thoughts on business.

A great question for the future is in the choice of styles. I believe the public Want will settle it. Every age has had its own. The wants of each age have made its arts *complete*. They ever belonged to each other. Men's handiworks in each age were in harmony throughout; one sentiment inspired them all. They began together, they grew together, they merged together into new forms. The succession of styles was an unconscious developement among a people earnest in their work. All arts marched on together; and in this lies the beauty of all complete work—in the unity of their sentiment and action. Here, too, lies our greatest modern difficulty. It would be hard to say we have a style. The passion of the day has been for individuality and independence. Our arts have thus had no common centre, and our schools have been torn by wrangling theories. It might be hard to foretell the issue, but there is one to which we are approaching, as public taste is taught to rise, and that issue is to act on principle, and not on whim.

Perfection is completeness; and there is no completeness but where the power and the poetry of all the arts combined are *ONE*. They must act together, they must be felt together, they must be read together. Their rhythm would be marred by mixture.

Our age differs from all others by its accumulated information. Our eyes have been confounded by multiplicity. There is a cure for it, if only one prejudice among artists can be overcome, the prejudice that to adopt a style of another age is a movement backward and an insult to present genius. This is simply a misunderstanding. The sentiment, the inspiration, call it what you will, the genius of each style is all and only its own. Once seize the genius of a style, and all the arts you need to make your edifice complete are gained. The idea of retrogression is gone. Languages have their aptitudes for prose, poetry, or music—art-styles no less so. It is the recurrence to their *spirit* that we need, in no bondage to their mannerism, and certainly in none to their individual defects,—but true and complete, with a freedom as entire as theirs who first formed their models.

The best architects of our day have acted on this principle. The best glass painters everywhere have acted in common with them. It is the artist-painters who have not. They seem blinded by modernism, and held in it by the false idea that all else is retrogression. Their looking back might turn to salt, but it would be for their own spicing. The fact is, that to design for a true wall-painting would be the greatest test of their powers. The triumph of perfect form is best shown in its independence of accessories. It needs no helps. Few have as yet attempted it. But public criticism is growing more acute. Mere picture-making and its artifices of atmospheric perspective, and

so on, will be soon valued at what they are worth, and seen through, as the frequent refuge of easy commonplace. The test would be in the clear sharp drawing of Form, intrinsically lovely, unaided and alone. The ideal of monumental art would be perfect in it. Pictorial accessories would only mar it, and would narrow within the limits of an individual art an ideal as wide as that of all the arts combined. But few modern painters have worked on this principle. Flandrin has done so, and Dyce has done so—but their works, in this mode, are little more than tentative. The opposite to this may be illustrated from the works of two men whose excellent accomplishment in art I regard with unfeigned admiration. The work of Mr. Watts in the church of S. James the Less in Westminster, and of Mr. Leighton in the new church of Lyndhurst, have turned solid walls into airy space and have left architecture hanging in mid air. All art is more or less conventional. Its excellence frequently depends on the choice of the right conventionality. The conventionality of wall-paintings and pictures rightly understood are totally different. I insist that principle should be followed in them—not slavishly—but honoured whether in its use or its transgression. Mr. Leighton's work, full as it is of beauty, force, and action, would have merits elsewhere which are here defects. It covers a whole wall-space beneath a great east window. It has made that space hollow. It has annihilated the idea of a wall. It has made the altar appear intrusive! and the window out of place. Had he here adopted a monumental instead of a pictorial style (as few could have done with more power and success than he) all around would have been at rest and in place. He has on the contrary given us a picture, most dramatic in composition, with its accessories of depth, distance, and relief—treated in a thorough pictorial manner, on a spot where both eye and reason require solidity. In the same manner Mr. Watts's picture over a chancel arch (with merits which a fresco painter knows how to value) is simply grievous where it is—for it has blown a solid wall into air, and made architecture ridiculous. It is a grievous pity that painters will not open their reason to perceive that to adopt a style, a method, or a principle, according to the nature of their work, would only be all the more to glorify their art, and illustrate the width of its power and resource,—instead of which we have the one ideal of art alone, *usque ad absurdum*, the universal "picture."

Realistic art is not the proper art for walls, where painting is called upon to act at all in subservience to architectural design. The more appropriate in such a case is that which is the more conventional and symbolic. People are now so accustomed to medley, that they have small idea of the completeness of beauty—the result of many arts combined in one spirit. As a principle, walls should be treated as *such* by artists, and the subjects treated upon them with breadth and simplicity. In the composition of a picture the purpose is to overcome surface and to convert it into space. In wall-painting on the contrary, the surface should never be forgotten—and however much the forms of individual objects may require a certain effect of roundness, and the subject may need even a landscape background *to explain it*, still the art of the painter should so strike the balance of the com-

promise, that neither the wall should appear deprived of its solidity nor the architecture of its equilibrium.

I desire to make no slave of art. I know that serious principle cannot always be followed. But I believe that humility in art as in individuals is less injurious to character than pride. An artist may obey and protest all the while. If a Government will order such subjects to be represented on the walls of a Gothic room, as the battles of Trafalgar and Waterloo, it would be outrageous to paint them—modern events—in Gothic style, because the walls were Gothic, or to treat them otherwise than as realistic pictures. But it so happens that those pictures in the places where Mr. Maclise has painted them are utterly free of any such objections. They are not wall-paintings, in an architectural point of view, (as Mr. Leighton's and Mr. Watts's, just described, ought to have been.) They are certainly paintings on walls, but they are in the place and circumstances of pictures, and fairly treated as such. The great panels which they fill are totally independent of architectural construction. And here lies the whole difference. Mr. Watts has annihilated the wall which a great chancel-arch was supposed to carry. Mr. Maclise has only annihilated the surface of two large framed panels, and has left all architectural style, form, and force unaffected.

The future of art on the large scale for which the public want is growing, must take cognizance of these principles. Architects will stand up for the proprieties of their art, and will no longer tolerate their being fooled away at the whim of a painter. The matured taste of the future will have learnt the beauty of consistent arts.

Mr. Herbert's great work of Moses descending from Mount Sinai is, in spite of all its excellencies, an inconsistent work. It has spirited away the wall of a room. The committee of lords in this room will not "sit within walls" but under a ceiling suspended in the air of the wilderness. The subject, treated as he has painted it, would be better in a frame. But there is an exception in his favour even here, that in a *mere room* any stretch of principle may be borne, which in a position really architectural, where the forms and structure of architecture are dominant, would be intolerable. The higher taste and more cultivated judgment of futurity will hardly bear that discord in arts which the independence of the artist and the indifference of the public now-a-days permit.

A wall-painting will hardly be accorded praise hereafter which ignores the wall that it pretends to adorn.

The windows of the future must also submit to an equal judgment. The ambition to introduce what is now called high art into glass on a large scale is a mistake. Any ingenuity may be pleasant on a small scale. In cabinets and boudoirs people are free to injure their eyes and empty their purses in pictures and miniatures upon glass without pity. Glass-painting must be an independent art, based on the condition of the glass itself, and the use of windows. If it be reduced (or, as some wish to say now, "raised") to the same conditions as Pictures, its individuality is sacrificed; its special qualities are gone; it is a slave.

Glass-painting is perfectly capable of a high art of its own, altogether distinct. Future judgment will never approve any art which loses all its nobility by mimicking the qualities of another. The Want of the future will be for an art in glass which the eye can bear and interpret rapidly. Highly wrought realistic pictures are intolerable in glass, except possibly in a cabinet or an exhibition specimen. They tend to monopolise too much, and overbalance the effect of all else. Its design, even in its boldest and most dashing effects, is capable of the utmost beauty and refinement. The greatest artists need not be ashamed of designing its cartoons; but all will fail if it be not true to itself.

The want of the future will be for walls as walls, and glass as glass, and all the art upon them as "true to nature," *not* in the small sighted modern sense by mimicking the effects of nature,—but an art in the larger sense true to the principles of nature by its perfect aptitude for the place it holds, the materials it uses, and the purpose it fulfils.

T. G. P.

Highnam, Sept. 26.

INDULGENCES FOR BUILDING BRIDGES AT CHRIST- CHURCH, HANTS.

Preserved in the Corporation Records.

NO. I.—SYMON, ARCHBISHOP OF CANTERBURY.

UNIVERSIS sancte matris ecclesie filiis ad quorum notitiam pervenerint hec scripta, Symon permissione divina Cantuariensis Archiepiscopus totius Anglie primas, salutem in Eo per Quem fit remissio peccatorum. Ut animos fidelium per allectiva indulgentiarum munera excitemus ad opera pietatis, de Dei omnipotentis gratia Ejusque immensa misericordia, necnon piissime matris sui ac beati Thome martyris gloriosi omniumque Sanctorum meritis confidentes et precibus, omnibus Christicolis per provinciam nostram Cantuar. ubilibet constitutis de peccatis suis vere penitentibus et confessis, qui ad fabricam seu reparationem pontis Christi Ecclesie de Twynham Wynton. dioc. aliquid contulerint de bonis sibi a Deo collatis seu miserint subsidia caritatis, xl dies venie misericorditer indulgemus. Ratificantes nihilominus et quatenus de jure possumus confirmantes omnes et singulas indulgentias hujus rei gratia rite concessas et in posterum concedendas. In cujus testimonium sigillum nostrum fecimus his apponi. Datum apud Donuhefd. iv^{to}. Non. Julii, A.D. mcccxxi^o. et nostre consecrationis iv^o.

NO. II.—GERVASE, BISHOP OF BANGOR.

Universis sancte matris ecclesie filiis ad quorum notitiam presentes literae pervenerint, Frater Gervasius permissione divina Episcopus Bangorensis salutem in Eo per Quem fit remissio peccatorum. Gratum

et Deo pium tociens impendere opinamur obsequium, quociens ad orationis devocionem et alia pietatis opera allectivis indulgentiarum muneribus mentes fidelium excitamus. Nos de Dei Omnipotentis misericordia et B. Marie semper Virginis necnon Beatissimi Danielis episcopi et confessoris Patroni nostri omniumque sanctorum meritis confidentes et precibus, omnibus parochianis nostris et aliis quorum diocesani hanc nostram indulgentiam ratam habuerint et acceptam vere penitentibus et confessis, qui ad reparacionem seu sustentationem pontis Christi Ecclesiæ de Twynham manus adjutrices porrexerunt et de suis bonis tam in vita quam in morte elemosynarum largitionem erogaverint vel legaverint, xl dies de injuncta sibi penitentia misericorditer in Domino relaxamus. In cujus rei testimonium presentibus sigillum nostrum est appensum. Datum apud Christi Ecclesiam supradictam A.D. mcccclxvii^o. et consecrationis nostre ii^o.

NO. III.—GEOFFREY, ARCHBISHOP OF DAMASCUS.

Universis sancte matris ecclesiæ filiis præsentis literas inspecturis Galfridus permissione divina archiepiscopus Damascenus salutem in Eo per Quem fit remissio omnium peccatorum. Mortuorum memoria eò præstantior cunctis esse dinoscitur quo magis vivis cedit ad meritum et præstat suffragia resolutis. Ea propter de Dei omnipotentis misericordia ac gloriose virginis Marie genetricis Ejus necnon Beatorum Apostolorum Petri et Pauli patronorum nostrorum omniumque sanctorum meritis et precibus confidentes, omnibus parochianis nostris ac aliis quorum diocesani hanc nostram indulgentiam ratam habuerint et acceptam de peccatis suis vere penitentibus contritis et confessis, qui ad sustentationem pontibus Christi Ecclesiæ de Twynham ultra ripam de Avene Wynton. dioceseos de bonis sibi a Deo collatis grata impenderint subsidia caritatis, xl dies injuncta sibi penitentia misericorditer in Domino relaxamus. In cujus rei testimonium sigillum nostrum presentibus est appensum. Datum apud Christi Ecclesiam supradictam vi^o. die mensis Decembris, A.D. mcccclxxiii^o. et consecrationis nostræ xx^o. (Hugh, another Archbishop of Damascus, was living at Newstead Park, co. Lincoln, in 1351. Rymer, iii. P. i. p. 71.)

MACKENZIE E. C. WALCOTT, B.D.

March 18, 1867.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE annual meeting of the above society was held at the College Hall, August 8, the Rev. H. T. Ellacombe presiding.

The hon. secretary, (the Rev. J. L. Fulford,) read the following report:—

“Annual meetings are generally looked upon as marked points in the existence of individuals associated together for a given object; and it will be no slight gratification, to those amongst us, who can remember the first year of our associated existence (a date in the past, by-

the-bye, which, when compared with the duration of some societies having similar objects, speaks of a lengthened life,) to find that there are still so many tokens of vitality, it may be of renewed energy, amongst us. A very considerable addition has been made in the number of our members (about thirty since the issue of the last part of our Transactions.) The increase necessarily augments our income and our influence; but your committee would fain hope that it will also add to the work done by the society. For there is no desire amongst us to increase in number and to lessen in activity. It is the wish of all those who have the good Church cause at heart, in which the society is mainly engaged, that each one and all of our members should do something for the society besides the payment of their subscriptions. It is, indeed, true, that the payment of subscriptions helps to quicken very much the pulse of the society; that without it the society must quickly get into a state of dormant inactivity; but let it not be thought that this is all that is expected. It is desired, yea earnestly desired, that every one amongst us should take an active abiding interest in our objects. It is so desired because our pursuits are not esteemed by your committee, and ought not to be regarded by others, as being merely intellectual or interesting, or, if you like, enchanting. It must not be forgotten that all our members are asked to have an eye to and to watch over, to care for our parish churches, to give to them plain-speaking tokens of a loving regard, to make them, as far as that may be, all fitting their high ends and objects. Let it not be thought that the work is over when the debt to the treasurer has been discharged. Your committee are obliged to add that even this is sometimes forgotten; and our members need not be surprised if ere long their memories are refreshed a little on this point. Let it be remembered what the great objects are which are proposed to us, and the most actively engaged will try to find some time to give to the study of church architecture. And it is not to be forgotten, that although each generation has, or ought to have, the free use of God's House in his own parish, yet each generation is also a steward in trust for others; and that there is an abuse of such trust if wilfulness destroy, or neglect mar and injure that house; and this is an abuse which is very harmful to all, for all are influenced by external things, and the influence for good or for ill which each parish church has upon those who worship there is great indeed. Upon grounds such as these, our members have been in time past, and are now again asked to work heartily as being associates of the E. D. A. S. And your committee would desire that in this our work, the fact of our unity with the past should ever be remembered. Each generation must give tokens of its own zeal and taste, but each generation must also care for the links of the golden chain that uniteth all. So that as on the one hand that excessive antiquarian feeling would be avoided which would keep our churches ruinous, because seemingly mindful of the past and forgetful of the present; on the other, that excessive utilitarian maxim would be shunned, which in a high esteem for the present shakes out from its thought all care or reverence for the past. In short, in this as in things else, remembering our creed, our practice will not be wrong. For the Church, both

materially and spiritually, is but one. Its life and being are continuous. And our churches should in one sense annihilate the past and the present, and should make men of the past and of the present appear to be, as they in truth are, members one of another. And when this active life as members of the E. D. A. S. is spoken of, let it not be thought that thereby it is intended to encourage a care merely for the solid fabric, the walls, roofs, windows, doors, the shell of the house; the same, if not a greater care ought to be directed towards its internal fittings and enrichment. For there is a sad feeling of disappointment which must sometimes find utterance in words—a feeling of disappointment very sad and distressing which is sometimes forced into notice as soon as the church door is closed. For the best part of the church is often found to be the outside. The outer walls may give evidence of care—mouldings may be good—the ornamental foliage may be effective—buttresses may be all that can be desired, (and so far all this is well—is as it should be,) but then within these cared-for walls—these elaborate mouldings—there may be all desolation and confusion. The real point of mark and interest, the altar, may be low and mean, and without dignity; the seats may be all grandness and display; everything may speak of man, while very little speaks of God; of His home and of His presence, and of His worship, there may be few tokens found. The whole tone and feeling is simply human. When this is so, a feeling of bitter disappointment must creep over us; it cannot harmonize with ‘the King’s daughter all glorious within.’ The great influence of those things about our churches which reach the eye ought to be far more for those that are within than for those that are without, for the worshippers far more than for the passers by; and therefore, it is a mistake to imagine that if any enrichment is to be foregone, it must be the enrichment of our church interiors. It ought to be the effort of all to do what they can to make the fittings of our churches rich and beautiful. Everything connected with the actual celebration of divine offices—all the furniture and arrangements of the sanctuary—the most holy place—all the fittings for the decent and orderly offering of matins and evensong and all the services ought to be the best of their kind and as expressive of our sense of the value and importance of these offices as zeal and skill can make them. But very often the opposite to all this is found. The houses in which we dwell give evidence enough of care and cost; and the contrast which these often make with God’s house in each parish is a painful contrast—a contrast which expresses our care far more for our comfort and our ease than for our creed—for ourselves than for Him whom we claim to serve. A society like ours must of necessity witness many changes; and the longer its existence is, the greater these changes become. It is a good sign to see new faces amongst us; but we are also obliged to find those withdrawn who have been with us for years. And hence, since the last issue of our Transactions some of the oldest members of the society have been taken from us. Archdeacon Moore Stevens, Archdeacon Bartholomew, Mr. Gidley, Mr. Treby, and others who once took a very active interest in our proceedings can no longer be found on our roll of members. Their names

are not forgotten, but their places must now be occupied by others. Nor can your committee forbear referring to the loss which all good churchwork has found in the early withdrawal (as it must seem to us) of Dr. J. Mason Neale. Architectural societies especially must lament their loss through his gain. They cannot forget that the first formed architectural society, the old 'Cambridge Camden,' was almost, if not wholly, founded by him; and that we as well as nearly all the architectural societies in the kingdom were associated with that society through an interchange of membership. It cannot be forgotten that the vast and wonderful progress which has been made since the foundation of that society may in one sense be traced back to the zeal and energy and perseverance of one young graduate at Cambridge. There were, indeed, in all quarters hearts and hands ready for the work; but he first called all these into united action; and from that time until now churches as they were, and churches as they are, are wonderfully changed. There is one word—ecclesiology—adopted, accepted, used by all, which will recall the name of J. M. Neale.

"The interpreting clause added to Rule 2, adopted at the general meeting held in January of the last year, still continues to always work well. Since the last general meeting the following plans have been sent to the committee and reports thereon have been drawn up; plans, by Mr. Hayward, for the reseating, rearranging, and restoring the church of S. Mary Arches, in this city; plans by Mr. St. Aubyn, for reseating the nave and aisles, rearranging the chancel, constructing new roofs and otherwise restoring the church of S. Mary, Egloshayle; plans, by Mr. Fenlon, for a new chancel and aisles, and for reseating the church of S. Mary, Lynton; and plans for a school chapel, by Mr. R. W. Fulford, for a hamlet, at Dartmeet, on Dartmoor, in the parish of Lydford. When this last scheme was first brought to the notice of your committee, the following resolutions were unanimously adopted: 1st. That a distinct chancel supplying room for the due celebration of the services of the church was most essential. 2nd. That such chancel should be distinguished externally by a more marked ecclesiastical character in architectural detail, and should be separated internally from the school-room either by a close high screen or by a full curtain. These resolutions have been acted upon in the design referred to, and the school chapel at Dartmeet progresses towards completion, although the promoters are in much need of help in this their missionary enterprise. And it will be recognised as a missionary enterprise when it is known that the hamlet at Dartmeet is about eleven miles from the parish church, that the nearest church at Lensden is more than three miles distant, and that at Prince Town about five miles. The present meeting has been held some months later than your committee intended. The delay has arisen in preparing the present very full and interesting part of our Transactions, completing Volume I. of our second series. And your committee cannot forbear adding that the society is deeply indebted to Mr. Ellacombe for the very complete and exhaustive treatise contained in our present issue. Energy, and perseverance and labour, in addition to the information which had been gathered in past life, were needed before such a paper could be placed

in our hands. Our church towers wherein these church bells are hung are widely scattered; they are in very many cases not easy of access. When the tower is reached, the bell-chamber must be visited; the bells have to be measured, the inscriptions and mottoes have to be copied, and this and much more than this has been done by our good and energetic committeeman. The society reaps the benefit of his labours, and has withal a good example in him of what earnest work in a church cause really is. There are points of especial interest in that paper, and your committee cannot forbear directing attention to the evidence which is therein given of the absence of that care, which our church towers and bells demand from us. Your committee feel that in too many cases the towers and the bell chambers have been passed by, or have not been cared for as they ought: and a united experience can in many cases convince us that the ascent of a church tower is a work of no little difficulty, and in some cases of even some danger. Another point ought also to be referred to. Mr. Ellacombe has given us in his paper a great deal of information about our cathedral bells, the finest peal it is generally admitted in the kingdom, but much more information is wanted before their history is complete; and your committee must express their opinion that much more information on that history might be obtained through a careful search of the cathedral archives. Such a careful search made by Mr. Ellacombe would, it is believed, lead to the discovery of many points of interest which are now hidden from us.

“Another exhaustive paper—that on ‘The Sculptures on High Tombs,’ will form a part of the second volume. There are forty-five illustrations to this paper, and an increase to our funds must be made before this complete series of illustrations can be undertaken. Our new members elected to-day will render some help, but further assistance will be required, and it is hoped that some of the representatives of the families whose tombs will be illustrated will take upon themselves the cost of one or more plates.”

On the motion of the Rev. G. B. Wills, seconded by the Rev. J. B. Strother, the report was adopted and ordered to be printed.

The Rev. J. L. Fulford said they were much indebted to the chairman for his paper on church bells.

The chairman said he was sorry that there were no archdeacons present, for he should have liked to inform them of the disgraceful state some of the church towers in the diocese were in. On that account he did not enter much into detail, but made a few conventional remarks. He divided the state in which they were kept into three classes, good, bad, and dirty.

Mr. Ford inquired whether Mr. Ellacombe meant by bad that there was danger to the structures, because if that were so he would certainly recommend that a communication be sent to the various rural deans. They would be failing in their duty if they did not found upon the report some practical course of action.

The chairman said he found some of the towers shamefully treated by the bell-hangers, who chopped away at the stones of the fabric, so as to get in extra bells easily.

The honorary secretary said, that as the treasurer, Mr. Miles, was away from home, there was no particular report as regarded the finances. The association, however, had a considerable balance at their banker's. He called attention to the large amount of arrears due from members, and the committee had arranged that after that meeting they would send out circulars to all whose subscriptions were due.

The Rev. Mr. Carlyon, formerly one of the honorary secretaries of the association, was unanimously elected an honorary member, and the following subscribing members were announced;—Lord Courtenay, Hon. and Rev. J. Fortescue, Sir Walter C. Trevelyan, Bart., G. Neumann, Esq., Honiton; W. Jackson, Esq., Plymouth; J. B. Rowe, Esq., Plymouth; R. M. Fulford, Esq., G. E. Adams, Esq., Rouge Dragon, College of Arms; Rev. J. B. Selwood, Shute; Rev. J. T. Boles, Exmouth; Rev. F. J. Coleridge, Cadbury; W. R. Ilbert, Esq., Kingsbridge; Rev. W. Nosworthy, Exeter; Kent Kingdon, Esq., Exeter; E. Force, Esq., Exeter; W. D. Moore, Esq., Exeter; A. Kempe, Esq., Exeter; T. V. Wolston, Esq., Teignmouth; Rev. C. W. Clarke, Bridestowe; and M. B. Pyke, Esq., Downing College, Cambridge.

The various officers of the society were then appointed, the name of Mr. George Kennaway, Exeter, being substituted for that of the Rev. P. Williams, one of the honorary secretaries, who was unable to devote sufficient time to the duties of the office.

The Rev. W. T. Radford presented the association with an interesting book containing an account of a mediæval organ case.

Mr. M. Fulford handed in drawings showing the details of an ancient cope in the church of Tedburn S. Mary.

The honorary secretary presented a sketch of a chalice he had seen in the church of Coombe Kayne, Dorset, and he said he had laid upon the table for inspection the remains of a reredos taken from the chantry chapel of South Huish, near Kingsbridge. The church was in a ruinous condition, and all the congregation had left it. Lord Courtenay, some years ago, built some schools, which were also used for divine service. Now however they were about to build a new church, and the old one would remain merely as a mortuary chapel. Whilst they were deciding what they should do one of the windows of the old church tumbled out. The curate of the parish was passing by and he observed that the window was sculptured. He took up all the bits, pricked them out with a knife, and then put them together. The intention of the vicar was to put the window into the new church. With very little trouble it might be made to look very effective.

Mr. Ashworth read a paper on "The Ancient Woodwork of Devon." He commenced with an allusion to the mistaken notions of church builders of the beginning of this and the preceding century in designing Gothic woodwork, whether in roofs, screens, or seats, and comments on their fondness for plaster imitations of old oak in ceilings, and proneness to plaster over what could not be imitated. Of early woodwork in screens we have the gates of the choir aisles in the cathedral, and the curious bishop's throne; the latter's pyramidal form is composed of a series of ogee canopies finishing with a light crocketed open spire, and is eloquent of the best period of Decorated work,

though set down in historical records as dating 1470. After referring to trussed rafter roofs, the early introduction of curved braces, i.e., timber arches, was noticed in the roofs of Haccombe chapel, Tawstock church, and in secular buildings, as in the Exeter Guildhall, and a roof at Bowhill, in S. Thomas' parish. Of hammer-beam roofs of the Perpendicular period there are in Devon very few examples: the rich one over the hall at Wear Gifford, another over a hall in the cathedral yard, now Mr. Down's office, and a beautiful example in the hall at Bradfield, near Collumpton. Amongst a quantity of drawings with which the paper was illustrated, the ordinary cradle roof of so many Perpendicular churches was exhibited, culminating as it were in the *ne plus ultra* of florid decoration at Collumpton church, and the no less splendid example of a different construction over the chapter-house of our cathedral, dating about 1430. Somewhat akin to this latter was shown the tie-beam roof of Wear Gifford church, and a simpler tie-beam roof over the south aisle of S. Peter's church, Tiverton. Of church seats no very old examples are preserved except the stall seats in the choir of the cathedral, which are genuine Early English, although surrounded by debased work of the worst character. Poppy-head terminations to bench ends are rarely found. There are a few at Atherington and at Ilington, and peculiar finials at Buckland Monachorum. Many churches, however, preserve their old square-topped carved bench ends, near Exeter. They are preserved at Christow, Rewe, Plymtree, Talaton, and Ashton churches, and also at High Bickington, Westleigh, Lapford, Marwood, and many other churches in North Devon. Devonshire, in comparison with many other counties, is rich in oak screens, mostly of the fifteenth century. A series of traceried compartments between moulded standards, which ramify into a groined canopy supporting a rood-loft, rich with ribs, bosses, and vignette enrichments, frequently extends the whole width of the church. In many instances the groining has been torn off. Amongst the rood-screens comparatively perfect may be instanced those at Collumpton, Bradninch, Plymtree, Dartmouth, Honiton, Bideford, Kenton, Stokeinteignhead, Kentisbeare, Burlescombe, Talaton, Payhembury, Lapford, Chulmleigh, Chawleigh, and several others. These retain much of their old colouring. In domestic work it was lamented that Dartmouth, with the curiously carved windows of its old houses, was gradually becoming modern, and that the wainscoted interiors have long since been stripped of their beauties.

The Rev. W. T. Radford thought Mr. Ashworth's paper was of immense benefit to those who took an interest in the matter. They rather neglected, or forgot what was the peculiar distinctive feature of Devonshire churches—that was, that they were extremely poor, the only exception being the beautiful woodwork. For years it had been neglected—now, however, he thought that was changed. Some fifteen years ago the notion of high screens was discarded, but now there was a great change in the feeling of architects and the people generally with regard to them. If anything would restore Devonshire churches to their pristine glory, and enable them to compete with those of the East, it would be the restoration of those screens. He strongly con-

demned the new woodwork put in the parish church of Thorverton,¹ remarking that it was the worst specimen of taste he had ever seen. In conclusion he said that the society never interfered with architects, but always endeavoured to help them over their difficulties. He moved a vote of thanks to Mr. Ashworth for his paper.

The Rev. J. L. Fulford seconded this, and the compliment was acknowledged by Mr. Ashworth.

A vote of thanks to the chairman closed the meeting.

¹ This woodwork, executed by Messrs. Rattee and Kett, has been commended in our pages. We think there must be some mistake in this speaker's remarks.—ED.

The following letter, from Archdeacon Freeman to the *Exeter Gazette*, has since been sent to us:—

“Sir,—The chairman of the meeting (reported in your paper of the 16th,) of the Architectural Society has kindly sent me the following, as representing, as nearly as he could remember, the purport of his remarks with reference to the wood-work in Thorverton church:—‘He took the opportunity, when rising to thank Mr. Ashworth for his paper, to remove the impression that the Society was anywise prejudicial to professional architects. He proceeded to say that, on the contrary, they were most desirous that professional assistance should be obtained; and stated strongly his own opinion, that it was always unsatisfactory for persons to carry on any work in a church by selecting from general designs, instead of procuring the assistance of a skilful architect who would throw his mind into the spirit of the particular church in hand, and form his designs specially for that church. He instanced the new woodwork in Thorverton church, as, in his judgment, a striking example of this mistaken way of going to work. After having done full justice to the costly character of the new fittings, generally, as well as to the excellence of the carving in itself, he proceeded to point out its utter incongruity, in his judgment, with the church in which it is placed; calling attention, by contrast, to the perfect suitableness and harmony with the fabric, of the old seats given back by the Earl of Devon.’ He added the expression of a regret that I was not present to hear his remarks.

“It will be seen at once that these words convey a different impression from that which your brief report gave rise to. The objection made was confined to the suitableness of the woodwork to the particular church; ample justice being done to the intrinsic goodness of the carving. I am desirous that this should be known, as it might otherwise be thought that mean, unworthy, and unchurchlike work had been admitted by me into the church committed to my care. But let me further explain, 1st, that I did not fail in the first instance to call in regular professional assistance from no mean quarter: and it was only when plans were submitted to me which I venture to say the judgment of the Exeter Architectural Society would have repudiated as undesirable, that I contented myself with the aid of a skilful clerk of the works, in carrying out a design which many years’ study of the subject had convinced me was the true one, and which has been very generally approved of. 2ndly, as regards the seats, the architect whom I thus proposed to employ was the very person who deterred me from adopting the old type of carving, by his report of them, as they stood in Powderham church, viz.:—that they were utterly unworthy of being reinstated. I think, with Mr. Radford, that he was wrong: but it was on an architect’s report I acted in rejecting that type. Had I anticipated the rich appearance which those which the Earl of Devon so liberally restored to the church, would present, I should doubtless have been most willing to retain the old type. But the style of woodwork which I have actually employed has the sanction of one of the first architects in Europe, Gilbert Scott, Esq., F.A.S., as being suitable for such a church: since he has introduced it into a church of as nearly as possible the same date and character—that of S. Mary, Cambridge. The only question is, whether we should introduce other types in our churches than those which prevail in the county or diocese. But surely this is what our best architects do every day unblamed.

“Yours, &c.

“PHILIP FREEMAN.”

NEW CHURCHES.

S. Nicolas, Sidmouth, Devonshire.—This is essentially a new church, having been rebuilt a few years since (in 1860) by Mr. White : who, however, wisely retained the western tower (which is a fair specimen of Third-Pointed, with belfry windows filled with open tracery, after the Somersetshire type) and the original arcades. These latter, of four arches on a side, are of the local type : good arches of two orders, with shafted piers remarkable for low-relief moulding and carving in the caps. By a late improvement shafts of polished marbles have been inserted in the intermediate hollows of these piers, and bases and caps for the new shafts have been added. The effect is not bad in itself : but the identity of the original characteristic piers has been quite destroyed. Mr. White added a clerestory, (of small two-light windows, with marble shafts between the lights,) to the original arcades ; enlarged the nave eastward by a transept ; and rebuilt the chancel of good size, with an aisle on each side, and a vestry on the north-east. The result is very effective. The church is spacious, and handsome, and excellently suited for its purpose. The aisles are broad, and have well-proportioned windows of two lights. Their roofs, however, are painfully flat—in order not to hide the clerestory. Would not gabled roofs have been preferable ? The transepts are good : but the windows, though handsome, have lights of different breadths, which makes it hard to fill them satisfactorily with painted glass. The temptation in such cases—which has not been avoided here—is for the glass-painter to put figures of a larger scale in the broader lights, than in the adjacent narrower openings—to the great injury of the iconographical correctness of the design. The chancel is well managed in its levels, and is properly furnished. It opens by a pair of arches on each side, having coupled marble shafts, into its chancel aisles ; which are roofed transversely, with very flat timber ceilings. We should have noticed that Mr. White has dispensed with stone arches between the east ends of the nave-aisles and the transepts. We cannot admire the framed woodwork which takes their place. A handsome reredos (added, we believe, from Mr. S. S. Teulon's design) stands behind the altar. This is panelled, with abundant decoration in carving and mosaics : a cross in the middle, between ambitiously carved Evangelistic symbols. There are no parclose, and no choir-screen. The chancel is seated stall-wise ; but only the western seats on each side, each holding two persons, are reserved for the clergy. The other stalls are filled by ordinary members of the congregation : while the singers, unsurprised, are accommodated round the organ, which is placed, on the ground, at the west end of the north aisle. The seats throughout the church, though open, are of varnished deal, and of very mean and ugly design. In these Mr. White has carried simplicity to excess. A pulpit, hexagonal in form, of Caen stone, with an elaborate shafted basement of coloured Devonshire marbles, but approached by some wooden stairs,

stands at the north-east of the nave. This, which was made at S. Marychurch, is not of Mr. White's design. Nearly all the windows are filled with painted glass. A memorial one, to Mr. Fish, occupies the north transept window. This is by Gibbs, and was put up in 1861. It is of fair bright coloration, but of most unsatisfactory design. In the broad middle light our LORD is depicted as blessing little children : while in the side lights, on a smaller scale, are the historical fact of His bearing His cross, and the symbolical representation of Him as the good Samaritan. Mr. O'Connor has put up the best glass in the church : for instance, two very fair windows in the north chancel-aisle :—one, of two lights, having S. Mary Magdalene and an angel at the sepulchre ; and the other having two apostles. In the opposite aisle are other windows, also by him, representing our LORD's charge to S. Peter, and S. Michael with S. Agnes. The east window is also by this artist—less satisfactory. The crucifixion occupies a large multifoiled circle in the head. The four lights below have (clumsily drawn) effigies of the Four Evangelists with their symbols, on a grisaille ground. One is more than satiated with the Evangelistic symbols. Here, for example, they figure in the painted glass, and again, in relief, in the reredos below. They are to be found also in other parts of the church. The south transept window is by Mr. A. Gibbs, representing the Ascension with figures bearing legends. It is poor in colour and design. Some of the aisle windows, by Ward and Hughes, are of inferior merit : they represent S. Michael, with other figures, and the B.V.M. with Anna the prophetess. Far better is one by Wailes, at the west end of the south aisle, representing our LORD in His infancy going up with His parents to the Temple, and again as reading out of a book on the Blessed Virgin's knees. The west window, in the tower, has recently been filled by Messrs. Ward and Hughes, at the Queen's expense, in memory of the Duke of Kent, who happened to die at Sidmouth. We cannot say a word in praise of its colouring : it wants brilliancy, transparency, and relief. But the design is creditable, and the iconography remarkable. The foliated circle in the head contains a half figure of our LORD in Majesty. There are five lights. The middle one shows our LORD blessing little children. The other lights, four in number, display two works of mercy in each. We have been accustomed to hear of Seven Corporal Works of Mercy : but here, the bold artist has left out the burial of the dead altogether, and has eked out his enlarged number in the following way : (1) feeding the hungry, (2) giving water to the thirsty, (3) clothing the naked, (4) visiting the sick, (5) entertaining strangers, (6) visiting prisoners, (7) taking care of orphans, (8) religious education. This scheme is intended to commemorate the Duke of Kent's practical benevolence. Below, at the bottom of the lights, are five (very creditable) groups representing practical works of mercy by S. Nicolas, the patron saint of the church. The following legend, on a brass plate, below the window, commemorates the donor :—“ *Edvardo . duci . Cantii . hoc . loco . quondam . commoranti . inter . beneficia . adempto . prius . quam . agnito . patri . filia . unica . Britt . Reg . Victoria.*” Upon the whole, this is a beau-

tiful church, fit for far more ornate services than are now performed in it. It wants colour and further enrichment.

All Saints, Sidmouth, Devon.—A hideous conventicle-like church, cruciform in plan, with no proper chancel, the meanest and shabbiest of altars, and twin pulpits, and base pews : in a corrupt kind of First-Pointed, with large plain lancets, sham gables, and nondescript pinnacles, built in 1837—about the worst time for ecclesiastical art in England—by one Taylor of London.

S. John Evangelist, Dunfries.—We are glad to see that this church, by Messrs. Slater and Carpenter, is in progress. A lithograph of the design, from the north-west, shows a considerable building, in an early and plain Pointed style. There is a clerestoried nave and aisles, with ample chancel, and a tower and spire (forming a porch in its lower story) disengaged at the north-west side of the north aisle. The west façade has an equal triplet of tall detached lancets below a bold rose window, traceried with an octofoil and an inner quatrefoil circle. Below there is a double door, under an arched head with solid tympanum. The aisle windows are single lancets : those in the chancel couplets of lancets : and the clerestory has a row of almost continuous single lights, grouped in threes. The tower is a good and characteristic composition :—a tall, square, unbuttressed campanile, with a dignified belfry stage, having two tall and deeply recessed lancets on each face, the whole surmounted by a double projecting cornice, from which springs an octagonal broached spire, which has small gabled spire-lights half-way up on each face. The middle part of the tower is quite without windows. At the lower part there are couplets, and—on the north side—a double doorway, the only fault of which is that it too closely resembles the western portal. On the whole, it is a very promising design.

S. Michael, Exeter.—This church is built at the cost of Mr. Gibbs, to whom the cognominous church in Star Street, Paddington, is so much indebted, and, like that one, by Mr. Rohde Hawkins. Standing on the flank of the hill which slopes from the cathedral down to the Station, it fills about the most conspicuous position in the city,—indeed when the stone spire caps the central steeple rising to the height of 220 feet, it will almost wear the aspect of a rival minster. The plan is cruciform with a very wide clerestoried nave of five bays, and narrow aisles, central lantern, transepts, and square-ended chancel, flanked to the west with aisle-like chambers opening also to the transepts. A narrow constructional stone gallery with a narthex beneath stretches under the western rose window. This idea is well carried out. The clerestory all through is of two lights, the aisle windows lancets. The east window is of five lights. The window arrangement in the transepts is of separate two-light windows, and a rose in the gable. For a church of the size of this one, we think one larger window, either of the normal form or circular, would have been better. The aisles, which are very narrow, are obviously intended as gangways, so that virtually the church will be single-spanned. The pillars of the arcade are cylindrical with foliated capitals and octagonal abaci. The foliage of the capitals and of

the corbels which support the pilaster strips on which the roof principals rest, is we think too florid and naturalistic. An approximation to Early French treatment would have better suited the general conception, and waggon-headed roofs would have been an improvement on the somewhat plain open ones which have been erected. Our criticism ends with the regret that the red sandstone of the country was not substituted for, or combined with the very blue stone which forms the wallings in contrast with the yellow Ham stone of the tracery and dressings. As a whole the church deserves much praise. The ritual fittings are still to come, but from the dimensions and character of the chancel, we conclude that they will be satisfactory. The organ will project into the chancel with a stone gallery over the quasi aisle on the north side.

S. Mary Major, Exeter.—This church in the cathedral yard to the west of the minster, has just been rebuilt by Edward Ashworth, Esq., a local architect. The plan is composed of a western steeple, (to be crowned with a lofty stone spire,) opening into the broad unclerestoried nave, and of a wide south aisle under its own gable, carried out in Middle-Pointed. The east end shows a foliated triplet with a rose in the gable. The pillars are clustered with the introduction of local marbles. The whole design is broad and quiet, and suited for a town church, but does not in any way harmonize in feeling or even in colouring with the neighbouring cathedral. The chancel is spacious and apparently to be correctly arranged, but we note the absence of a footpace. The material of this church is the rich red sandstone of the country with dressings of yellow stone.

NEW SCHOOLS.

All Saints, Sidmouth.—These schools have been lately enlarged by Mr. S. S. Teulon. They are well planned, and have no architectural pretence. But ventilation—as is too commonly the case—has been absolutely forgotten!

CHURCH RESTORATIONS.

S. Martin, Haverfordwest, Pembrokeshire,—a church with some early features, has lately been restored by Mr. Giles, with open seats and simple but correct chancel fittings of deal. It is an unpretentious, and therefore pleasing restoration.

S. —, Burton, Pembrokeshire, has been restored by Mr. Talbot Bury. This church standing in the English-speaking portion of its county has (besides the unchamfered arches, which are not unusual

in Wales) some remarkable features, chiefly a series of six narrow windows on the south side of a chantry of S. Andrew to the south of the chancel, which are absolutely square in the head. The same forms occur in a wider window to the north of the sanctuary. The east end of this chantry is a singularly rude and narrow triplet. A high tomb stands in the centre of the chancel. The fittings are simple and correct, and Mr. Bury deserves praise for the downright way in which he brings the stone stairs of the belfry story down into the nave. A large open plunge baptistery in the churchyard deserves notice.

S. Mary, Carmarthen.—A large cruciform town church, with a wide south aisle—chiefly of Perpendicular date—has been fairly restored by Mr. Pearson, but with pew-doors, and a westward prayer-desk. The south transept has been fitted up as the Consistorial Court of the see of S. David's. The sumptuous high tomb of Sir Rhys ap Thomas (the pacificator of Wales under Henry VII.) has been restored by his representative, Lord Dynevor.

NOTICES AND ANSWERS TO CORRESPONDENTS.

In the vestry window of the rebuilt church of S. Nicolas, Sidmouth, (criticized in our present number,) is rightly preserved a solitary and very precious fragment of the original painted glass of the church. This is a shield of glass, of Third-Pointed date, containing on a grisaille ground the Five Wounds of our Blessed Lord—each represented by a drop of Blood, in a rich ruby glass, issuing from a gash which is crowned with a golden crown. But the most singular thing is that each Wound has a descriptive legend in English. These are worth recording. The Wound of the Right Hand has the words, "Wel of wisdom:" that of the Left Hand, "Wel of mercy." The Heart bears "Wel of everlasting lif." The wound of the Right Foot has "Wel of grace," and that of the Left Foot "Wel of gostly co-fort."

One of the most successful specimens of modern memorial painted windows that we have seen is in the picturesque little church of Salcombe Regis, Devonshire. It is in memory of Colonel Grey: and represents, with touching simplicity, the soldier, in modern uniform, covered by a cloak, in conventional colours, kneeling in prayer, in one light, opposite to the figure of his wife in the other light. We could not learn who was the artist of this unpretending but most excellent mortuary window.

A paper read before the London and Middlesex Archæological Society by Mr. W. P. Griffith, F.S.A., (and reported in our contemporaries the *Builder* and the *Building News*) mentions a fact which is little known to London ecclesiologists: viz. that part of the Romanesque crypt of S. John's Priory church, Clerkenwell, still exists, and

may be seen, under the modern church bearing the same dedication. The church of which this ancient crypt formed a part was consecrated in 1185 by the same Heraclius, Patriarch of Jerusalem, who consecrated the Round Nave of the Temple church.

We are glad to hear that the Rev. H. T. Ellacombe's account of the Bells in Devonshire is about to be published in a separate form by Messrs. Bell and Daldy.

To the Editor of the Ecclesiologist.

10, Mecklenburg Square,
August 8, 1867.

DEAR SIR,—I see that in the *Ecclesiologist* for this month there is an article upon "Recastings of London Churches," to be continued in some future number. In case you should happen not to know of what Mr. Butterfield has accomplished at S. Michael's, College Hill, Cannon Street, I venture to direct your attention to this recasting, particularly because Mr. Butterfield has had there more scope for showing his ability and skill in dealing with one of Wren's churches than he had at S. Edmund the King, Lombard Street. But I should be glad if the inspection of the church, and any notice of it could be deferred till after the 14th of September, as, in addition to the two memorial painted windows by Preedy, which are now fixed, the other coloured windows by Powell of a pattern designed by Mr. Butterfield for a Grecian church are about to be placed in it.

I may mention that the organ till now stood in a high gallery which occupied the whole space between the tower and the north wall.

I remain, dear sir,
Yours faithfully,
THOMAS DARLING.

To the Editor of the Ecclesiologist.

SIR,—Happening to be passing through Exeter a few days ago I could not have believed that such thorough ignorance of good workmanship and pure taste existed in this age of progress and correct treatment, had I not myself seen the restoration, as it is called, now going on at the church of S. Martin, in the cathedral yard. A good Perpendicular tower of small dimensions, built of the red conglomerate and other stone from the neighbourhood, has been exposed to view by the removal of the old rough-cast. Instead of raking out the joints, and pointing them as the stones are shaped, and replacing defective stones with others of the like sort, removing any brickwork which may have been inserted in the worst days of churchwarden repairs, here the deficiencies are made good, and *plastered over with compo*, and *false joints* are marked out, the stringcourses are made smooth with plaster, every member of the mouldings being obliterated, and to crown the whole, the battlements are capped with pieces of flat coping,

and the stringcourse immediately below the battlement, is a sort of chimney-piece fascia board, with a hollow cornice of deal or other wood painted white! It cannot be supposed that the work has been entrusted to any architect, but that the whole is being done under the directions of churchwardens, for the city may be proud of at least two professional gentlemen of note, if not more, and besides there is an Architectural Association second to none in the kingdom, and in no place is there better work being done than is now in progress at the new Museum, the church of S. Mary Major, and a new church on S. David's Hill. With such examples before their eyes, and such advantages within their reach, how could the parishioners of S. Martin allow such hideous abominations to be committed as are now being perpetrated on what might have been made a good specimen of a Devonian tower of the fifteenth century, close to which is a glorious example of a four or five-light window, I forget which, filling the western end of their little church? Do the churchwardens intend to immortalize their names by setting them up in letters of gold, with the date of this work of retrograde restoration?

A VISITOR.

Sept. 7, 1867.

We understand that some very interesting archæological discoveries have been made within the precincts of S. Augustine's Abbey, Canterbury, on the ground to the north of the great refectory (now college library) in clearing the foundations of the octagonal college kitchen.

We should be much obliged to any one who will tell us what has become of the curious set of stalls which till a recent period stood in the collegiate chapel of Christchurch, Brecon. During the late "restoration" a clean sweep has been made of them.

Erratum.—In an article on "Recastings of Churches in London" in our last number, we stated that the *west* window of Quebec Street chapel was a rose,—it should have been *east*.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CLXXXIII.—DECEMBER, 1867.

(NEW SERIES, NO. CXLVII.)

MONUMENTS OF THE THIRTEENTH CENTURY IN ROME.

(Continued from p. 262.)

ON the Saturday before Palm Sunday, about 10 a.m., is seen a stately procession preceded by torch-bearers and the veiled crucifix, which passes from the chief portal of the Lateran basilica to the adjacent buildings of the Passionist convent and the “Scala Santa,” that contains also a beautiful old chapel, sole remnant of that palace where the Popes resided for about a thousand years, and which was at last doomed to demolition, in order to give place to the present heavy and long useless Lateran palaces built by Fontana, at the bidding of Sixtus V. Slowly ascending the staircase lateral to that sacred one which none ever mount unless on the knees, the ecclesiastical company pass in silence through a modern chapel of S. Laurence into the ancient one of the same dedication, but which is more commonly known as the “Sancta Sanctorum,” on account of the wealth of relics enshrined over its sole altar. So revered is this olden oratory that the public are at no time indiscriminately admitted, females never; neither mass nor vespers are any more celebrated here; and it is only open on the few occasions when, as on this morning, the Lateran Chapter enters it for a special devotion, the main object being to expose and venerate the picture above its altar, regarded as an authentic portrait of the SAVIOUR, life-size, said to have been begun by S. Luke, and finished by an Angel; hence its traditional name, the “Achiropiton,” i.e., made without hands.¹ When the capitular clergy are assembled, all kneeling within these walls, certain psalms and prayers are chanted, incense is burnt before the picture, and two clerics advance to open the gilt valves that cover it, whilst some verses of the

¹ The exposition of this picture, with the same picturesque observances, occurs at different seasons, and for an interval it is left unveiled in its chapel, to be again covered when the Lateran clergy return to shut it up with like forms as at the opening of its shrine.

"Stabat Mater" are intoned in dirge-like strains; incense is again offered, and after a devotional silence, all rise to leave in the same order, singing the "Te Deum," as they slowly file from that interior and descend the steps. The impressive and picturesque observance excites an idea of mystery, and of concentrated sanctity investing its scene as with enchanted atmosphere; and the epigraph in gold read along an architrave over the altar, "Non est in toto sanctior orbe locus," seems fit expression of local claims so exalted. But it is as a monument of the thirteenth century, and of a style in its leading features genuine Gothic, preserved intact, and therefore almost unique among Roman churches, that the rich and solemn, though small, chapel of the vanished Papal palace must here be considered. Its origin is lost in antiquity; but was certainly anterior to the time of Pelagius I. (578—90,) who deposited here the relics of the Apostles Luke and Andrew. The actual edifice is a restoration by Nicholas III. (about 1278;) and to the same period belong its paintings and mosaics, though the former have been entirely renewed. An inscription near the entrance, "Magister Cosmatus fecit hoc opus," tells that its architect was one of a family celebrated throughout the thirteenth century; and who is supposed to have been Deodatus, of that house, whose name is read on the fragment of a marble tabernacle in the Lateran cloisters, and who wrought the altar-canopy at S. Maria in Cosmedin. It appears that, originally this chapel was larger than at present, for it certainly had three instead of (as now) but one altar; and the larger scale seems more probable as requisite for the several pontifical solemnities that used to take place here: on Holy Thursday the washing of the feet of twelve subdeacons by the Pope, who afterwards performed the same service to twelve paupers. On various occasions the Pontiff and Cardinals used to visit this chapel, entering barefoot, to revere the sacred image, which was annually removed from its place, at the Assumption festival, to be carried in procession to S. Maria Maggiore—an usage abolished by Pius V. in 1566, on account of disorders sometimes ensuing in the late hours when this picture was brought back, amidst throngs of people, to its shrine in the Sancta Sanctorum. Over the altar here, which was consecrated by Nicholas III., extends a closed gallery, where the relics are kept, supported by porphyry columns; a vault below, covered with mosaics on gold ground,—their subject, a colossal head of our LORD, distinguished by a certain severe grandeur, within a nimbus, borne by floating figures of six-winged angels. It has been supposed that these mosaics are of the eighth or ninth century, and they bear no traces of the revival that dawns in the later years of the thirteenth. The walls of this chapel are almost covered with figures and groups of saints painted in compartments between slender pilasters—if so old as the thirteenth century, no doubt modernized by restorers' hands. This revered picture is concealed, even when the veil is withdrawn before it, save the head alone of the full-length figure, by a silver cover elaborately adorned with reliefs, the gift of Innocent III.; nor is even the head actually seen the original, but a copy, painted on linen or silk, in the thirteenth century, for protection of that which is so hidden. On that silver case are many miniature figures of saints in high relief, besides a minute

decoration like a pattern in needlework; and above the feet are two tiny groups, each surmounted by the well-known device of the Lateran Chapter, a bust of the SAVIOUR between two candelabra. We perceive the arrangement for opening valves at this part, in order to uncover the feet, as used to be done when they were washed with rose-water at certain halting places in the annual procession to S. Maria Maggiore.

The different theories as to the origin of the Achiropiton picture, and of the manner in which it reached Rome, are stated with much naïveté, by Moroni, (*Dizion. di Erudizione Eccles.*: article, *Scala Santa*;) that the Apostles and the Madonna, meeting to confer after the Ascension, resolved to have a portrait executed for satisfying the devout curiosity of all the faithful, and commissioned S. Luke for the task; that after three days' prayer and fasting such a portrait was drawn in outline by that artist, but before he had begun to colour it, it was found that the tints had been filled in by invisible hands; that this picture was brought from Jerusalem to Rome, either by S. Peter or by Titus, (together with the sacred spoils from the temple,) or else expedited hither, its miraculous voyage being accomplished in twenty-four hours, by S. Germanus, patriarch of Constantinople, in order that such a treasure might be saved from the outrages of the Iconoclasts; and that, about A.D. 726, Pope Gregory II. apprised of its arrival at the mouth of the Tiber by revelation, proceeded solemnly to carry it thence, with due escort to Rome, since which period it has remained in the Lateran sanctuary.

The "Magister Cosmatas," whose name is read in the *Sancta Sanctorum*, introduces to us a family distinguished in successive generations, by whom were maintained, at Rome, the traditions of the so-called Gothic art—a style some suppose to have been first introduced into this city by the Florentine Arnulfo del Cambio, the contemporary of Deodatus and Giovanni Cosmati. Those artists preferred the cusped or pointed arch to the round one, and adopted a system of uniting sculpture with architecture so as to produce effects at once graceful and solemn—especially in certain accessorial works to which they usually confined themselves—as the high-altar canopy, the sculptured portal, or the monument with statues and reliefs. In Rome and her provinces are found seventeen epigraphs that indicate extant works by that family. First, in order of date among these, is the portal of the once celebrated abbey-church, "S. Sabba," on the Aventine, erected by Jacobus, son of Cosmus, and inscribed with the name of the Abbot Joannes, who ordered it, anno VII. Pontificatus Domini Innocentis III. PP. (A.D. 1205.) Next in date stands one of the finest pieces of architecture in central Italy, pertaining to the school, the façade and atrium of the cathedral of Civita Castellana, where, around an arch, we read "Jacobus civis Romanus cum Cosma filio suo fieri fecit hoc opus anno Dni mccx." Perhaps next in the chronological series should be placed the ambon of Aracœli, now unfortunately imperfect and within which is a fragment of the lost epigraph, "Jacobus filio suo," once perhaps followed by the name "Cosma," and of about the date 1220. In the cathedral of Anagni, we read on an intarsio pavement the name "Magister Cosmas," besides those of the reigning

Pope, Honorius III. and the Bishop, Albertus, raised to that see, 1226; also another epigraph with the names of Cosmas and his sons, Lucas and Jacobus, on the confessional of S. Magnus, date about 1231. In the inner cloister of S. Scolastica (Subiaco) built A.D. 1235, we read the names of the same three artists; and in another part of the same cloister, on an archivolt, that of Jacobus alone—whence we may conclude that during the works for erecting the beautiful porticoes here due to their united efforts, the father and the elder brother died. An interesting work by Jacobus, the second so named of the family, is the marble portal with round arch and canopied niche above, at the now-deserted convent, S. Tommaso in Formis, in a solitary situation on the Cœlian Hill, near some ruins of the Neronian aqueduct and the arch of Dolabella. Here the inscription: “Magister Jacobus cum filio suo Cosmato fecit hoc opus,” supplies the names of those who wrought both the architectural and mosaic details—in the latter art being here represented, under the canopy, the ΣΑΥΙΟΥΡ enthroned between the smaller figures of a white man and a negro, to the former of whom He benignantly extends the right, to the latter the left hand; in His right being held a blue and red cross, the device of the order once established at this convent, known as Redemptorists or Trinitarians, originally dedicated to the object of delivering captives from slavery under the Moors. Touching is the evidence here conveyed to that high principle constantly held by the Church in recognition of the spiritual equality of all races, and the indefeasible rights of all humanity, conformable to the heart-felt belief that in CHRIST JESUS are united all His worshippers alike, without distinction between bond and free. The epigraph in the Papal chapel probably refers to a restoration of that interior by Nicholas III. in 1277, which would have been consequently the last known work by that Cosmo—grandson to the first artist so named. Of Deodatus we find earlier mention in an inscription on the pavement (now set upside down,) at S. Jacopo, a small church in the Zingara street, Trastevere. The finest extant works by Joannes, of this same family, are two monuments: one at S. Maria sopra Minerva, to William Durandus, Bishop of Mende, author of the celebrated “*Rationale Divinorum Officiorum*,” presenting a recumbent portrait statue on a marble sarcophagus, guarded by two angels with outspread wings, under a canopy with cusped arch; the background of wall above that statue occupied by a now much-faded mosaic of the Virgin and Child. The other monument, at S. Maria Maggiore, is that of Cardinal Consalvi, Bishop of Albano (about 1299;) its composition analogous, but the whole treatment greatly superior to what we observe at the Dominican church; here also being the recumbent statue, in pontifical vestments, on a sarcophagus, two angels drawing aside curtains as if to show us the dead; at the background a mosaic of Mary enthroned, with the Child, the Apostle Matthias, S. Jerome, and a smaller kneeling figure of Consalvi, again seen in pontifical robes; at the apex, a species of tabernacle with cusped arch; below the epitaph, the artist’s record, “*Hoc opus fecit Joannes Magister Cosmæ civis Romanus;*” and in the hands of S. Matthias and S. Jerome scrolls, each with writing; on the Apostle’s, “*Me tenet ara prior;*” on S. Jerome’s, “*Recubo præsepis ad antrum;*” confir-

matory of the tradition that the bodies of both repose in this basilica, and indeed indicating the exact sites of their tombs. The latter monument so far surpasses the former that we might suppose it by a different hand; but in each is gracefully embodied the affecting idea of the guarding of the dead by watchful angels who seem touched by that holy awe that would be the human feeling before the remains of one revered and beloved. Popular regards have singularly distinguished that tomb at S. Maria Maggiore: as, no doubt in intended honour to the Blessed Virgin, lamps are kept ever burning, and vases of flowers ranged on the sarcophagus before her mosaic image.

The monastery once adjoining the Lateran church was the first seat of the Benedictines in Rome, after they had here taken refuge on the demolition of their ancient cloister at Monte Cassino by the Longobardic invaders in the sixth century. This Lateran monastery was restored by Gregory III. about 732; but its buildings were subsequently left to decay and desolation, till rebuilt by Eugenius IV. (1431—47,) perhaps in every part, except the beautiful cloisters still extant, and certainly not more modern than the thirteenth century. Together with the similar structure at the S. Paul's monastery, these cloisters, the Lateran and Ostian considered together, present the finest examples of the Italian mediæval style in Rome; their graceful arcades resting on slight shafts, single or coupled, spiral and fluted, or plain and erect, some with mosaic inlaid in their channels like flowery wreaths; above their low arches a rich fringe of coloured marbles carried round the entire quadrangle, in the midst of which is a pleasant, though neglected, garden. The inscription in mosaic letters on that fringe is unfortunately in great part hidden, and the architectural unity impaired, by unsightly brick buttresses thrown up at intervals to the summit of the buildings, so long monastic, that overlook this silent place. Here have been deposited many curious relics formerly in the church, and some sculptures of late periods, worthy of observation. An episcopal throne, with Gothic pinnacles, guardian lions, and inlaid marble work is to be prized, though but in fragments. I need not criticize the claims of what is said to be the marble column from Jerusalem split by the earthquake at the Crucifixion; or the porphyry slab, said to be that on which the soldiers cast lots for the garments; or the marble puteal with ornamental reliefs (that seem to be of the tenth century,) said to be from the well where took place the conversation with the woman of Samaria. What every one in the slightest degree capable of appreciating Christian antiquity must regret, is the pitiable condition of neglect, the thoughtless abandonment to menacing decay that strike us as but too evident in this beautiful but melancholy scene.

The regular canons, called from their establishment on this site, "*Lateranenses*," are said to have been originally located here by Gelasius I. A.D. 492, but removed by Boniface VIII. in order to give place to the secular canons who form the chapter under a Cardinal Archbishop, still charged with the officiating of this Papal cathedral. Other interesting art-works of the century in question that still remain in this basilica—are the apse built by Nicholas IV., with vault displaying a great mosaic—one of the most admirable for composition and mystic meanings in Rome. At the summit is a colossal head of the SAVIOUR

amidst floating figures of six-winged seraphim, a work ascribed to the time of Constantine, and said by legends to represent the actual vision of the Redeemer in the semblance worn by Him on earth, manifest on the same spot during the consecration of this church by S. Sylvester, in presence of Constantine. Below, rises in the midst an ornamented cross at the base of which issue the four rivers of Paradise,¹ their waters supplied from a mystic fountain that flows down both sides of the cross, streaming from the beak of the divine dove seen to hover at the summit. Between those rivers, also under the sacred tree, is seen, as in distance, the celestial city with towers and walls of gold, its gate guarded by an archangel wielding a golden sword; a palm-tree rising from the midst with a phoenix, emblem of the Resurrection, on its branches; stags, emblems of the neophyte, or the thirst for spiritual waters, and sheep (the faithful) being seen approaching to drink of the four rivers. On the same level beneath the cross stand several colossal figures—Mary, who lays one hand on the head of a kneeling Pope, Nicholas IV. and raises the other hand in act of devout attention; S. Peter, with a scroll, (instead of keys,) on which we read, “*Tu es Christus filius Dei vivi;*” S. Paul, also with a scroll, displaying the words, “*Salvatorem expectamus Dominum Jesum;*” S. John the Baptist, without any object in his hands; S. John the Evangelist, with a scroll, on which is the divine exordium, “*In principio erat Verbum;*” and S. Andrew, on whose scroll we read, “*Tu es Filius Dei Christus;*” the name of each of these figures inscribed vertically above, except that of Mary, who has the Greek monogram for “Mother of God” over her head; the matron-dignity of her figure being accordant with the earliest, very different from later admitted types. Introduced among these saints, but on smaller scale, we see S. Francis (almost his first appearance in art,) recognizable by his brown habit and the mysterious “stigmata,” also his follower, S. Antony of Padua. The verdant and flowery plain on which the principal personages stand, as well as several other miniature figures, that seem disporting among the flowers, represents the garden of the true Eden; and in front flows the Jordan on whose waters are swans swimming, and boats rowed by other tiny figures—this subordinate part in the composition reminding of the classic rather than the Christian. On lower level, between the windows, are figures of the principal prophets, and portraits of two other Franciscan friars; the artists engaged for this mosaic by Pope Nicholas, and whose names we read in epigraphs near the two extremities at this level: “*Jacobus Turriti pictor hoc opus fecit—Fra Jacobus de Camerino socius magistri.*” These accessorial figures are treated in a manner so different from the larger group that we may distinguish the work of other hands, and in the valuable art-history by Crowe and Cavalcaselle is maintained the view, that the Tuscan Fra Jacobus, author of the mosaics in the tribune of the Baptistery, at Florence, cannot be supposed the artist of this great composition, in its original form, which is decidedly superior to all his known works; though we may believe him to have been employed on this apse in 1290, and to have in part renewed the figure of one angel, the heads

¹ Or—the sense that seems more profoundly suitable and mystic—the Evangelists, sources of spiritual refreshment and truth.

of the Madonna, S. Paul, and S. John the Baptist ; to have introduced the figure of the Pope, his employer, and those of the two Friars, chief saints of his own order ; also, probably, to have executed all those of prophets between the windows. The principal composition has been attributed to Gaddo Gaddi.

Three epochs in the vicissitudes of the mosaic art are before us here ; and certainly, the head of the Divine Being, in its simple and severe outlines resembling that of another mosaic of the subject at S. Apollinare in Classe (Ravenna,) and the majestic saintly forms standing beside the cross, surpass in power and expression most works referable to later periods. From the Lateran we may walk along a quiet road between gardens to S. Maria Maggiore—of all Rome's ancient basilicas the one that most preserves, together with accessories of modern magnificence, all essential features of the ancient Romanesque. I need not here repeat the well-known and beautiful legend of the founding of this basilica, by Pope Liberius, (352—66,) after the indicating of its destined site by the preternatural fall of snow, in the month of August, and the two-fold vision of the Blessed Virgin explaining the intent of that miracle, with her own similarly conveyed behest, both to the Pope and to the pious patrician Joannes. The whole story is illustrated in one of the finest mosaic compositions of the thirteenth century on this church's façade,—a work, lamentable to narrate, in part concealed by the vaulting of the loggia above a portico, the ungraceful addition to the façade, now indeed in every part defective, ordered by Benedict XIV., 1743. If required for the Papal benediction, given here on the 15th of August, we can find no adequate excuse for the mischief done here by that unfortunate adjunct. That interesting mosaic was ordered by two Cardinals, Giacomo and Pietro Colonna, towards the end of the thirteenth century, but was completed (probably by the Florentine Gaddo Gaddi,) about A.D. 1308. In the higher part of the composition we see the SAVIOUR seated on a richly-ornamented throne, giving benediction in the Latin form, and holding a book open at the words "*Ego sum lux mundi*," a majestic figure, the countenance severely solemn—the attitude noble. Below are angels supporting the circular nimbus, amid which He appears, and two others with candelabra, worshipping in front ; above the throne, the four-winged emblems ; laterally to the principal figure the Virgin, of matronly aspect, attired in long blue mantle and veil ; SS. Peter and Paul, John the Baptist, Andrew, and Luke—S. Paul (an expressive figure,) with the sword ; S. Peter, without the keys, but displaying on a scroll his confession of Divinity : "*Tu es Christus Filius Dei vivi*." Below are the several scenes of the legend ; the Madonna (a half-figure within a nimbus, from which emanate rays) seen by the Pope in his dream, and again appearing alike to the patrician Joannes ; the latter recounting his vision to that pontiff, who receives him, seated on his throne and crowned, amidst the ecclesiastical court ; lastly, Pope Liberius tracing the foundations of the church with a wand upon the snow-covered platform, on which is the word "*congregatio*," while both the SAVIOUR and the Blessed Virgin appear, within encircling glories in air, and a multitude, priests and laics, stand around. Beneath the principal figure on the throne is the

record, "Philip Rusati hoc opus fecit," (this artist being classed among the pupils of the Cosmati school;) and underneath those groups on the lower file, ascribed to Gaddi, are several epigraphs, the first and last partly concealed: "PP. Liberio dicens, fac mihi ecclesiam immote su pagio (sub palatio?) sicut dixit dicat(am:) quum eadem nocte apparuit Joh. Patricio idem dicens nonis Augusti; quum Johs. Pat. ivit ad Papam Liberium p. visionem quam viderat; quum Papa et Johs. Pat. cum Clero Populo Roman. rivend. (revelando?) ex beata vir(gine)."

Noticeable in regard to that legend is the evidence of its acceptance by modern art and modern belief in two representations, one a gilt sculpture over the altar of the splendid Borghese chapel at this basilica; another, a relief in the tribune; more solemn sanction is still given to it in ritual, when on the festival of S. Maria della Neve (5th August) roses descend in symbolic shower from the carved panels of the ceiling, during the high mass and vespers in this same church; singular example of that largely poetic spirit, that admits all, and gives its own light to all capable of being moulded into religious meaning in Italian Catholicism.

The mosaics on the apse of S. Maria Maggiore are undoubtedly the work of that Franciscan artist Torriti, whose name is here seen, with the date 1295; and these are so inferior to the mosaics at the Lateran, that we cannot hesitate to ascribe them to another hand. The religious *sentiment* here manifest is precisely identical in respect to one point conspicuous, the worship of the Blessed Virgin, as in the similar art-work at S. Maria in Trastevere. Mary is here placed on the *same* throne with the SAVIOUR, as, to all appearance, His equal, while in the act of being crowned by Him; so that the inexperienced observer—supposing total ignorance of the Church's doctrine—might conclude this group was intended for two co-equal and co-eternal Deities, male and female. In the SAVIOUR's hand is an open book, displaying the same text seen at the Trasteverine church, "Veni electa mea et ponam in te thronum meum;" above extends, from a golden cross, a fan-like nimbus, filling the summit of the vault. The ample aureole, like a globe, within which are enthroned the two principal figures, is studded with stars on a blue ground; and below the throne are seen the sun and moon, implying that He, there seated beside His earthly Mother, was not only the Redeemer, but Creator of our universe. Laterally are the figures of SS. Peter and Paul, the two S. Johns, SS. Francis and Antony; also (on a smaller scale) a kneeling Pope, Nicholas IV., and the Cardinal Giacomo Colonna, who ordered this work under that Pontiff's reign. At each extremity of the group rises a tree, whose mazily-interwoven branches fill the whole intervening space, and also support several birds known in sacred symbolism,—as the phoenix, the pelican, and the peacock. Along the archivolt extends the dense foliage of two other trees, with small heads of saints among its branches, and the holy monogram at the key-stone; the roots of these trees being set in vases, supported by tiny nude figures. Other miniature figures, introduced along the foreground, are gracefully designed, and indicate an attempt to blend the Pagan with the Christian; for besides human forms, birds, and animals, (intended to convey mystic meanings,) and a boat just being

launched into a river, we see here a river-god and a naiad, each leaning on a classic urn.

Another mosaic series, representing the chief scenes in the life of the Virgin, by Gaddo Gaddi, pertain to a later period; but we may notice their merits and their subjects—the Annunciation, Nativity, Adoration of the Magi, Presentation, and the Transit (or funeral) of Mary, whose soul (according to the usual treatment) appears in the form of an infant received into His arms by the visibly present Redeemer. The acute-arched windows of this apse are all that remains of the Pointed style in the basilica; this portion, built by Nicholas IV., having been fortunately preserved intact.

From the mosaics of the fifth century down to the gorgeous chapel and sculptured tombs of Popes Sixtus V. and Paul V., the artistic contents within those walls render S. Maria Maggiore itself a most precious and significant monument to the mental progress of successive ages.

One of the ugliest churches in Rome is that on one of the most classic sites—the Franciscan S. Maria in Araceli, where the strange waxwork display of the Presepio, and the recitations on the theme of the Nativity and Incarnation by little children, attract such crowds every day from Christmas to the Epiphany. One may condemn the exceeding bad taste of that puppet-show, and religious feeling may be revolted by the honours paid to the jewelled “Bambino” in the benediction with that little image, amidst lights and incense and military music, (both from the high altar and from the front,) at the grand vespers of the Epiphany; yet there is a proof of the wide-spread influence over the minds of multitudes in the character of services and attendance at Araceli, that excites interest and respect for the Mendicant Order, whose numbers at present exceed those of all others in the Papal States—the men of the people, who know so well how to act on the poorer working classes, from whose ranks they have mostly passed into the army under S. Francis’ standard. In regard to their principal church in Rome dates are uncertain. Wadding attributes its origin to Constantine; other writers to S. Gregory the Great; but the first reference to it occurs in the tenth century, when, as for about two centuries later, it bore the name S. Maria in Campidoglio, afterwards changed into S. Maria in Aurocelo, or Araceli, either (as an old writer observes) on account of its distinguished place, “in primo urbis et orbis monte consistit,” or from the altar erected on this site by Augustus, and dedicated to the First-born Son of God, “Ara primogeniti Dei,” according to one of those beautiful legends, scarcely less interesting as expressions of religious feeling, than could be the reality of their assumed historic facts, if proved to us.

Subsequently to the tenth century, the first mention of Araceli is in a diploma of the Antipope Anacletus II., conceding the entire Capitoline Mount to the Benedictines, who had already a church and abbey on this spot, which they continued to occupy till 1250, when Innocent IV. transferred the property to the Minorite Franciscans, already established in another convent in Rome, (in Trastevere,) then in a ruinous state, or at least requiring repairs they could not afford to carry out. The Popes having ceded to the Roman Senate a pa-

tronage over Araceli, this church became the occasional scene of political gatherings, of municipal deliberations. Here were frequently held assemblies for civic affairs; and so recently as 1521 a court of justice, presided over by the senator, held its sessions within these walls, where a marble throne for that official had prescribed place. The now dilapidated staircase that leads to the front, with one hundred and twenty-four steps, was erected in 1348, with marbles partly from the Temple of Quirinus, at a cost of five thousand florins, defrayed by the offerings made, during a visitation of pestilence, to the antique image of the Madonna, still over the high altar here; the flight having been restored, with some additional steps as required by the sinking of the soil, in the sixteenth century. Like the Scala Santa and the staircase before S. Peter's, these stairs used to be ascended by the devout on their knees; a custom preserved till at least as recently as 1722, when Mabillon saw it practised by females, more constant than the other sex to religious observances. The interior of the church was almost entirely renewed in 1464 by the Cardinal Caraffa, and at present remain few artistic details on its exterior, except marble reliefs of S. John and S. Matthew, probably of the fifteenth century; a faded fresco over the central door; also, over the portal entered from the Capitoline piazza, a mosaic in Byzantine style of the Virgin and Child, with angels carrying candelabra.

But still more noticeable are the traces on this brickwork exterior of the finer Gothic type which has been sedulously effaced, or subjected to every possible alteration—the high lancet windows turned into plain oblong ones; the wheel windows at the end walls of the transepts built up; the cornices of the thirteenth century, in marble and terra cotta, left still, indeed, in their place, but everything else denoting that eager desire to sweep away the middle ages, so frequently manifest and lamentably carried out in Rome. Upon entering, a certain gorgeous and sombre character, an olden gloom of rather barbaric richness, impress one; but we cannot observe without a sigh the proofs of what this edifice has suffered from pseudo-restorers. Formerly it had all the venerable features of the primitive basilica—the enclosed choir, with marble screens, advancing into the nave, the ambores, the high altar overcanopied by its antique ciborium with a statue, all remorselessly swept away by order of Paul IV. (1561;) after which arose the actual tribune and high altar, with heavy, inappropriate decoration; and even ancient memorials and epitaphs were taken from their places to be used for repairs of the convent, or for pavement in the nave. In 1686 the Pointed windows were enlarged in modern form. In 1727 the fine old chapel of the Savelli was demolished, to be tastelessly rebuilt; and later the frescoes of Benozzo Gozzoli, illustrating the story of the Virgin, were either effaced or whitewashed. In the seventeenth century the walls were in great part covered with large frescoes on Biblical subjects, and Franciscan saints, as still seen, all by Fra Umile, of this convent, who also painted the somewhat fantastic colossal figures of Augustus and the Sibyl on the spandrels of the chancel-arch. The rich pavement of opus Alexandrinum is partially preserved; what is wanting repaired in brick or with monumental slabs, that exhibit half-worn figures in low relief

and mediæval costume, laic or ecclesiastic; several large discs of porphyry, still in their places, but the finest of these being now in the Capitoline museum. Instead of the ancient ceiling of open rafters, we now see a flat roof of woodwork in coffers, profusely coloured and gilt, ordered by the Roman municipality, 1571, in token of thanksgiving for the victory of Lepanto, as we read in an inscription over the central door, where that triumph of the Cross over the Crescent is ascribed to the united arms of Pope Pius V., Philip II., and the Venetian Republic. The Savelli chapel, in its actual conditions, presents a deplorable example of outrage against the art and claims of sacred antiquity. With isolated altar and tabernacle, supported on columns of Phrygian marble, also with much of the rich mosaic work so profusely introduced in the thirteenth century, it was lighted by Gothic windows, with brilliantly-tinted illustrations of the life of S. Francis; between these windows being fresco figures, and on the lateral walls other frescoes representing scenes in the story of the same saint. With the exception of the family monuments, all was demolished by the guardian of this convent in 1727; and of that rich oratory's mediæval contents nothing now remains, save the sculptured tombs of Lucca Savelli, senator of Rome, deceased 1266, and his son Pandolfo, the former father, the latter brother, to Pope Honorius IV.; also that of the wife of Lucca, that Pontiff's mother—the monument of Lucca a remarkable specimen of Gothic and Classic blended together, surmounted by a canopy with a statuette of the Virgin and Child, its basement formed by an antique sarcophagus, with bacchanalian figures and garlands in relief. The other monument supports the recumbent statue of Honorius IV., originally in S. Peter's, and moved hither by Paul III., an expressive, though now mutilated figure.

Over the high altar of this church is one of those ancient pictures of the Madonna, ascribed by untenable tradition to S. Luke, alluded to in an old Vatican MS.¹ In the north transept is the isolated chapel, under a marble canopy, dedicated to S. Helena, and called the Capella Santa, though formerly (till the fourteenth century) known by the title since given to the entire church, S. Maria in Aracœli; this being on the supposed site of the altar raised by Augustus after he had seen the vision of the Virgin and Child, interpreted by the Sibyl; or, according to another legend, after he had sent an embassy to consult the Delphic Oracle on occasion of the Capitol being struck by a thunderbolt, and had received the response, exciting strange forebodings—

“ Me puer Hebræus divos Deus ipse gubernans,
Cedere sede jubet, tristemque redire sub orcum :
Aris ergo dehinc tacitis abscedito nostris.”

Under the porphyry sarcophagus, serving at once as an altar and as the tomb of S. Helena, is seen, through a grating, one of the most ancient altars extant in Rome—small and low, adorned with inlaid marbles and reliefs of the Lamb, the Cross, Augustus and the Sibyl, the Emperor wearing a crown like that on the head of Charles the Great

¹ See the History of Aracœli and its Convent, by Padre Casimiro.

in the mosaic of the Lateran triclinium. An inscription round the architrave of the canopy above accredits the first-named version of the mysterious story: "Hæc quæ Aracœli appell. eodem in loco dedicata creditur in quo virgo Sma. Dei Mater cum Filio suo se Cæsari Augusto in aureo circulo e cœlo monstrasse perhibet." But no evidence that any historian can accept is found to support this beautiful legend, the first to mention it being Nicephoras, (the Byzantine historian of the fourteenth century,) and Suidas, followed by later writers, as by S. Antoninus. Baronius suggests that Augustus had been convinced, from private study of the Sibylline books, that a great event was proximate in the birth of One Who should prove the true King of kings, and therefore ordered an altar to be raised in a chamber of his palace. There is no proof that any female pretending to the character of Sibyl was contemporary with Augustus. As to the inspired women of ancient time so called, their number is uncertain. Plato mentions only one; Pliny speaks of three; Varro of ten; which number is generally assumed by traditions that have referred them to different countries, the most celebrated being that sibyl of Cuma, immortalized by Virgil, who had lived for seven centuries *before* the landing of Æneas in Italy! The three Sibylline books purchased by Tarquin perished in the conflagration of the Capitol under Sylla; but subsequently, we are told, were collected in different parts of Greece by commissioners sent from Rome, whatever verses were extant referred by local traditions to such oracular sources.¹ The ultimate fate of this last compilation is unknown; and the Greek Sibylline verses still extant, beyond question spurious, were probably composed in the second century, with a view to convincing Pagans by a testimony to Christian truth from their own oracles. In the *Dies Iræ*, the Sibyl, however, is cited, conformably to the feeling which prevailed before modern criticism had rejected such legends:

" Teste David cum Sibylla."

The Franciscans of Aracœli, however, boldly adopting the local legend in its most striking sense, still continue every evening to commemorate the vision displayed to Augustus, chanting before this altar, after the Compline Office:

" Stellato hic in circulo,
Sibyllæ tunc oraculo,
Te vidit Rex in Cœlo.
O Mater Christi, dirige
Nos, et ad bonum erige,
Pulso maligno telo."

Among the few antiquities in this church's interior that still remind us of the thirteenth century are the richly-inlaid marble ambones, that for the Gospel the most beautiful, but neither, however, in their original state, being restorations with the ancient material, put together, as we now see, at later date: in that for the Epistle some carv-

¹ Fabricius tells us (*Bibliotheca Græca*) that the Sibylline books were consulted till the time of Theodosius.

ings, of rude style, with crosses, (perhaps ninth or tenth century) being noticeable.

In the sacristy is a wooden statue of S. Francis, the earliest ever erected to him; and in an adjoining chapel is kept the revered image of the Bambino, exposed from Christmas to the Epiphany in the wooden group afore-mentioned. A Latin document in the convent, dated 1647, gives all that is known as to this image. About the beginning of the seventeenth century it was carved by a Franciscan friar at Jerusalem, out of the wood of olives on the sacred mountain, the artist intending it for this church in Rome; but the colours requisite not being purchasable in that country, a certain devout artizan offered up fervent prayers that the pious labour might not be left unfinished, and miraculously was he answered; for the hand of an angel presently applied the tints wanting to the little head! The image was soon embarked on a vessel bound for Italy, which suffered shipwreck off the Tuscan coast; but the "Bambino," in its coffer, was safely washed to shore, and precisely at the spot where certain Franciscans were waiting to receive it. Some years afterwards an attempt was made to steal it from this church, and with temporary success, by a female who, *ex nimia devotione*, contrived to bring it to her house; but the image returned of itself, whether through the air or along the ground is not stated!

The first official mention of the "Bambino" is in a report of the Apostolic Visitation made to Araceli in 1629. To such a degree have offerings accumulated, that this little effigy is now one blaze of jewels, sapphires, amethysts, topazes, and diamonds, one hundred and sixty-two of which last are set in silver, the whole fastened to swaddling clothes of silver tissue, a jewelled crown encircling the head. During the Revolution, '48-9, these adornments were secretly removed to Torlonia's bank, and replaced for the time by imitations. At that period one of the Papal chariots, declared confiscate, was appropriated by decree of the Republic for the transport of the image, when sent for by the sick to receive a blessing from it, with accustomed honours—a stroke of policy that may remind of the toleration professed or practised by philosophers and dictators towards Pagan worship.

The convent of Araceli is one of the largest in Rome, having two cloisters surrounded by arcades, spacious corridors, a valuable library, and a loggia commanding one of the finest views of this city and the Campagna. The principal wing of these buildings was originally a Papal palace, founded by Paul III., and communicating with the Palazzo di Venezia, built also for Pontifical residence in 1468 by Paul II., by a covered way, still extant, though no longer used. The inner cloister, of the same date as the church, (1252,) has low round arches and stunted marble columns, no doubt antique. The outer cloister, rebuilt in the fourteenth century, has more ample arches, resting on octagon pilasters, with foliated capitals, and heavy plain buttresses. How superior the monastic architecture of the thirteenth was to that of the following century is evident in these two examples.

Many historic memories attach to the Araceli. In 1312 these buildings were fortified and defended by the Guelphic party against Henry VII., and a lofty tower was then raised on the Capitoline piazza, as an

outwork, afterwards fated, like so many others in Rome, to be demolished. In 1340 this stronghold was again defended by the Savelli, after that powerful family had expelled two senators who had opposed the fierce sway of the feudal aristocracy. From the early years of the thirteenth century popular assemblies used to be held on the conventual premises, as above noticed; and till the end of the fifteenth century used to be seen, at certain anniversaries, a company of municipal officers passing with sound of trumpets, and attendants who bore olive-branches, in token of peaceful purpose, to remove from the Aracœli sacristy the urn, for the election, by ballot, of the Capitoline judges. In this church did Cola di Rienzi cause himself to be crowned in triumph, after his successful opposition to the lawless Roman barons, 1347; and here, on account of the civic privileges conferred on Aracœli, was held the solemn thanksgiving, attended with pomp and festivities it would take long to narrate, for the victory of Lepanto.

S. Sabba, on the Aventine, is a church whose origin, certainly most ancient, cannot be determined, but which is known to have existed in the time of S. Gregory, and ranked among the twenty privileged abacies of Rome, being dedicated to the holy abbot, Sabas of Cappadocia, who died at Jerusalem, A.D. 532, after founding several monasteries, and whose remains are said to lie in the church of S. Antonio, at Venice. The record of the artist Jacobus, of the Cosmati family, dated the third year of Innocent III. (1205,) on the lintel of the mosaic-inlaid doorway, may justify us in classing S. Sabba among the monuments of this century. From its origin a Greek monastery, one of whose superiors was sent by Hadrian I. as legate to the second Nicene Council, it was assigned by Lucius II., in 1144, to the Benedictines of the Clugny rule. An epigraph near the sacristy mentions a rebuilding, either of the cloisters or church in 1325, by an Abbot Joannes; and in 1465 the decayed roof was renewed in woodwork by a cardinal, the nephew of Pius II.

In 1512 the Cistercians of Clairvaux were located here by Julius II., and later in that century, these buildings were given to the Germanic Hungarian College under the Jesuits, who still possess, but do not inhabit them. Amidst gardens and vineyards, approached by a solitary lane between hedgerows, this now-deserted sanctuary has a certain affecting character in its forlornness that tells of grandeur passed away. Save on the Thursday when the German students are brought hither by their professors to enliven the solitude by their sports and converse during that day, when studies are suspended, we might never succeed in finding entrance to this quiet retreat of the monks of old.

Within the arched porch through which we pass into a court before the church, we read an inscription telling that here stood the house and oratory (called *cella nova*) of S. Sylvia, mother to S. Gregory I., whence the pious matron used daily to send a porridge of legumes to her illustrious son, whilst he inhabited the monastery founded by himself on the Clivus Scauri, or northern ascent of the Cœlian hill. Within that court formerly stood, flanking it on each side, the cloistral buildings of which little now remains. Besides the

mosaic-inlaid doorway, the façade is remarkable for its atrium in two stories: the upper with a pillared arcade, probably of no earlier date than the fifteenth century; the lower one supported by six porphyry columns, which, with inexcusable disregard for local claims, were removed by order of Pius VI. to adorn the Vatican library, where they still stand. On two of those columns we see an art-work, barbaric in style, the porphyry statuettes of two emperors embracing, supposed either an emblem of the concord between the East and West Empire, or the intended portraits of the co-reigning Constantine II. and Constant,—a curious example of sculpture in its deep decline, probably imported by Greek monks from some cloister at Constantinople.

In this church an air of cold desolation strikes us on entering, yet has it some interesting details. The rich intarsio pavement (*opus Alexandrinum*) is preserved in scarce more than a third of its original area; marble columns, twined Corinthian, divide the nave and aisles; three vaulted apses, the external ones narrower than the central, and a crypt, descended to by steps, below the high altar, correspond to the ancient basilica-type; above the chancel-arch is a fresco of the Annunciation that seems of an early Italian school; faded remnants of painting along the attics, like a fringe under the roof, are alone left of a decoration that probably covered the entire walls. In the principal apse are other frescoes more important, but ruder in character on the vault, a colossal figure of the SAVIOUR between the Apostle Andrew and the Abbot Sabas, and below these a composition that has evidently been retouched by modern hands, the Crucifixion, the Madonna and Child, and the twelve Apostles. Examples in the rich marble inlaid work, characteristic of the art of the thirteenth century and later, are elsewhere seen, as in some fine marble panels (probably removed from choir screens) that now support columns on each side of the high altar, and in a beautifully ornamented disk with a Greek cross in the midst, over the altar in the crypt.

Outside the church, near one angle, is a curious old marble frieze with a foliated design and doves pecking olive leaves, (emblem of the soul in beatitude.) The outer walls retain some details, partly altered, of the masonry peculiar to the twelfth and thirteenth centuries. Bunsen mentions remains of sacred paintings in chapels which have disappeared from the interior since he wrote; and among observances now forgotten, once kept up here, was the drinking of the waters of a well believed efficacious for cure of a malady the sufferers from which used to rely on the protection of S. Sabas.

From this spot a short walk brings us to the fine old Dominican church of *S. Sabina*, in situation alike solitary, but now peopled by a large community of friars and novices. In the castellated cincture that surrounds the spacious gardens, we see a picturesque example of the fortifications proper to the thirteenth century, here raised by the Savelli family, whose residence on this site was in great part given by Honorius III. (a member of that house) to S. Dominic for his then incipient community, after which the church, founded about A.D. 428, and rebuilt in 824, was consecrated anew, having been again restored by Gregory IX. in 1238. Few mediæval churches in Rome have been more maltreated by modern works than this; and yet there is a quiet

solemnity in its aspect that no despoilers have effaced. In 1586 was swept away the antique chancel with marble screens, and the ambones, above a parapet, raised by Eugenius II. in the ninth century; the fine old intarsio pavement was at the same time destroyed, as well as almost the entire decoration of the inner walls in inlaid marbles and mosaic. In the eighteenth century disappeared the mosaic heads of the SAVIOUR and fourteen saints on the chancel-arch, and likewise the whole upper part of the mosaic, two figures of which alone remain, on the inner wall above the portals. It is uncertain when the present lateral entrance was opened and the other principal one enclosed within the convent, so as at the same time to destroy the effect of the atrium with its columns, now converted into an inner hall or vestibule to the utter detriment of its original character. But one interesting art-work that remains, though not complete, is the great door of cypress wood in panels adorned with low reliefs of subjects from the Old and New Testament, eighteen still in their place, but several others wanting; among those on the lower ranges, the Annunciation and the Angels appearing to the Shepherds, the Angel and Zacharias in the Temple, the Magi on their journey, Moses turning the rods into serpents, the Ascent of Elias in the chariot, CHRIST bearing the Cross before Pilate who washes his hands, the Denial of S. Peter (treated almost exactly as in a relief on a primitive sarcophagus at the Lateran Museum,) and the Ascension. We have no record as to the date of these carvings, which the learned Dominican father, Mamachi, supposes more ancient than the seventh, but which Agincourt refers to the thirteenth century. Their stunted figures and feeble design remind us of various earliest attempts at Christian sculpture; but in some instances we see a superior conception dimly manifest through poverty of execution. More of grace distinguishes the ornamental bordering of vine-leaves and grape clusters that surround the panels on both valves.

Many legends of S. Dominic are connected with S. Sabina. At the convent gate we see a wall-picture representing the vision of an angel with a torch who guided the saint through the darkness when he was returning hither at midnight from S. Sisto on the Appian Way. In the midst of the nave is one of those rounded black stones (*pietra di paragone*) said to have been either fastened to the feet of martyrs when they were to be scourged, or hung round their necks for drowning, as to which specimen here the tradition is that the demon threw it at S. Dominic from the roof, whilst he was at prayer on that spot, of course without hurting him,—a story narrated in verse on a tablet once read, but eventually (was this in concession to modern intelligence?) removed.¹ In the nave is a fine horizontal monument that we might include among works of the thirteenth century, though actually dated 1300, to the seventh General of the Dominicans, Muno da Zamarra, a Spaniard, here represented in mosaic under a Gothic canopy. The cloisters date from the time of S. Dominic, and are distinguished by a severe simplicity appropriate to their destination; their low mar-

¹ "Credidit orantem jacto contundere saxo
Sanctum hic Dominicum hostis versutus: at illum
Illæsum Dominus," &c.—Piazza, Sacre Stazioni.

ble shafts supporting narrow arches under plain superincumbent buildings, a scene to visit at hours when it becomes solemnized in the dim light, and when the remembrances of monastic antiquity seem to haunt that olden architecture. The terraces of the garden command a view beyond description interesting; here grows, and is still fruitful, the orange-tree planted by S. Dominic; and in the convent we see the cell of that saint, with a finely expressive picture of him by Bazzani, modern, but founded on the tradition of his actual semblance.

(*To be continued.*)

ORLANDO DI LASSO.

Selectio Modorum ab Orlando di Lasso compositorum, continens modos quatuor, quinque, sex, septem et octo vocibus concinendos. Collegit et edi curavit FRANCISCUS COMMER. In eight books. Berlin: T. Trautwein.

ALL our musical readers have, we suppose, formed some acquaintance with the works of Di Lasso, by the help of the Motett Society, and they may have been impressed with the grandeur and beauty of his music, but they have probably little idea of the number of the works which he left behind him. The present collection does not profess to give all his works, but only those which have not been recently printed; yet it contains altogether 861 folio pages of music, with sixteen or eighteen staves, generally, in the page. We proceed to give a summary catalogue of its contents, with a few remarks. There are—

Fifteen Masses; two of them for eight voices, eight for six voices, two for five, and three for four voices.

A Te Deum. This is for six voices, and is constructed upon the Ambrosian melody. Only the alternate verses, beginning with the second, are composed, the rest being left for the plain song.

Twenty-two *Magnificats*. One is for eight voices, one for seven, eleven for five, nine for four. They are all written for the alternate verses only, agreeably to the division in the Roman Breviary. Most of them are constructed upon the Gregorian tones. They vary much with regard to simplicity or adornment, some being almost as simple as our "chant-services," while others are elaborate, and one contains the most florid music of that time that we have ever seen.

A Pater noster for six voices. One of them, the second tenor, keeps to the plain-song of the missal.

The "Passion of Our Lord," according to S. Matthew. We will assume that our readers have some acquaintance with Bach's setting of this subject, and will just point out the leading differences of Di Lasso's, beside the very considerable difference of style, and the absence of accompaniment. The text is Latin, and not interlarded with poetry. The narrative portions have not been set by Di Lasso,

but have been inserted by the editor from a German edition of the *Cantus Ecclesiasticus sacræ Historiæ Passionis Domini nostri Jesu Christi*, &c. The speeches are set in two, three, five, or six voice parts, but the words of our Lord are left in plain song.

The Lamentations for Holy Week, set for five voices.

Sixty-five Motetts and Psalms, for four, five, six, and eight voices, and two of them, the 3rd and 117th Psalms, for twelve voices. An *embarras de richesses* prevents our saying more about this class of the composer's works.

The Litany of Loretto, for eight voices, chiefly in two alternating choirs.

Five Latin hymns, including a *Vexilla Regis*, and a *Jesu nostra redemptio* for six voices, and a *Stabat Mater* for eight. The latter is in the mode called Mixolydian, and the eight voices unite only in the last verse; the former verses being sung alternately by two choirs, one of higher, the other of lower voices.

The remaining class of compositions is one which few persons would expect to meet with among the works of a Roman-Catholic composer of the sixteenth century, namely, German Hymns and Metrical Psalms. They seem to have been intended for the use of Catholics, though some of them are composed upon melodies well known among the German Protestants. The number of voices ranges from three to six.

We must not omit to mention that there is, in the second of these books, a Passion according to S. John, by another composer, Bartholomew Gese, which was first printed at Wittenberg in 1588, and, as the editor remarks, appears to have been intended for use among the Lutherans. This musician seems to have escaped the notice of Sir John Hawkins. If the music is not equal to Di Lasso's, it is still not unworthy of being published in the same volume with his. As befits the words, it is very solemn in style. The text is German, from Luther's translation. The other chief difference from the above-mentioned composition of Di Lasso, is that the words of our Lord are set in harmony of four voices, those of the other interlocutors being either in more or fewer parts. The narrative is set to a chant substantially the same as that used for the Latin text of the other *Passion*. The composition is prefaced with the words "Erhebet eure Herten zu Gott, und höret das Leiden unsers Herren Jhesu Christi, wie uns Sanct Johannes beschreibet," and concluded with "Danck sey dem Herren, der uns erlöset hat durch sein leiden von der hellen," each set for five voices. After the words "He bowed His head, and gave up the ghost," follows this rubric, "Fiat silentium in Choro, et dicatur oratio Dominica in populo. Post spacium finitæ precatationis reincipit Evangelista." In the corresponding place in the similar composition of Di Lasso, the rubric is more simply, "Hic genuflectitur et pausat aliquantulum."

We need not say anything more in order to recommend this work to admirers of the early masters, except that it seems very carefully edited. We hope that such of the compositions as are capable of being adapted to English words will be re-edited, and also frequently sung, in this country.

NOTES AND INFERENCES FROM RECENT ARCHITECTURAL COLOURING IN FRENCH CHURCHES.

To the Editor of the Ecclesiologist.

SIR,—The revivals of mediæval art in France and England have followed somewhat different lines. In England the favourite style in architecture, sculpture, and glass-painting has been that which prevailed within a margin of twenty years or so before and after the date of A.D. 1300. In France it has rather missed that style, and has generally followed either the Romanesque, or the fully-developed style of the fifteenth century. In the middle ages the jump had been much more rapid from the earlier type of Gothic to the full-blown Flamboyant than was the case in England. Our architects and the other artists with them seem to have lingered on the style we call Decorated.

The modern revival of mediæval art in France has been effected very materially under Government auspices. The vast works of cathedral restoration, extending over the whole country at the same time, began less from individual enthusiasm for Gothic art or revived Church feeling, as with us, than from the political necessity of creating great works everywhere in the principal centres of population, to keep the strong and intelligent class of labourers quiet by work. The Government has also aided the movement by assistance in the publication of great literary works on mediæval art—such as the “*Monographie de Bourges*,” &c. There have been noble exceptions to such a course, as, for instance, the restoration of the *Abbaye des Hommes* at Caen, which is being effected by the individual care and means of the good curé.

In England all has depended on private enthusiasm. Our works have been smaller, but vastly more numerous, and generally of a higher quality of art. In works of original design there can be no comparison. There is a romance about the feeling for Gothic art in England among all classes, which finds but little place in France. The French architects have produced few original works in mediæval styles much above mediocrity: they find but a modified public sympathy.

I have just returned from a ramble among the cathedral towns of North France, from Coutances in the west to Rheims in the east. The feeling for colouring the interiors of Gothic buildings began about the same time in France and England. In France the best works have been done at the expense of the Government. Private means could scarcely have met them. There is no matter of expense in the completion of a Gothic building equal to the cost of its colouring—supposing, at least, that such work be properly done, viz., in the purest design and the best materials. In France they have escaped much of the failure too common in England, from our works having been in many cases the product of individual impulse—without study—presuming on the sufficiency of general education and taste, where indeed

nothing but long observation and steady work can at all insure success.

The French work of colour decoration, which surpasses anything we have done, is that of the Sainte Chapelle at Paris. The work of greatest perfection in England is perhaps that at the chapter-house at Salisbury, the work of Mr. O. Hudson, perfect so far as it has been carried. The principal works of colouring in French cathedrals and churches is found in their eastern chapels. At Coutances (to begin from my western point) the Lady chapel has been elaborately coloured. There is a feminine delicacy of general effect about it which savours of a reference to its consecration to the honour of the Blessed Virgin. For instance, the roof is painted, with its spandrils picked out with delicate pink patterns of scrollage and crosslets, on a warm cream-coloured ground; and other parts of the building treated more as a decorator would treat a boudoir, than as an artist would paint architecture. The designs of ornament have been made and executed with the utmost care. The feeling throughout is rather for delicacy and prettiness than for genuine mediæval art. There are some interesting remains of late thirteenth-century painting in the chapels of the south side. They appear to have been much over-painted with an encaustic material. The subjects are the Annunciation, the Virgin and Child, with adoring saints, &c. &c.

S. Lo, Caen, Lisieux, and Bayeux afford nothing of colouring worth notice, except that in the latter cathedral the spandrils of the choir groining are relieved by a series of heads of saints and bishops, with their names in large letters, restored with fidelity and very good effect in the style of the early thirteenth century.

At Amiens cathedral the chapel of Notre Dame at the east end has been entirely painted under the direction of M. Viollet le Duc. Much of it is very good. The drapery design around the basement is very happily executed, the drawing being delicate and the work bold. Much the same may be said of the groined roof, where richly painted ribs and bosses are relieved on a light-coloured ground powdered with red stars. The one subject of regret in this very complete work is that the two large spaces of wall, on a level with the windows, are covered with a design imitating geometrical grisaille glass, with its leads, and bars, and diapered quarries. It cannot be defended by comparison with the markings of stones universally found in old painted roofs coloured in the simplest way. Those stone markings rather represent the idea of construction than of decoration. They carry the eye along the direction of force, and serve to connect together the groups of the groining spandrils. They are almost universally mere red lines on a white ground, occasionally spotted with a central pattern. There is nothing realistic or imitative about them; whereas the treatment I regret in that chapel at Amiens is in fact the painting of sham windows. I venture to suggest that a quiet diaper of grey blue or sage green, in contrast to the red drapery below, would have been preferable. If there were traces of "sham window painting" of mediæval work, it was all very well to restore them; I only criticize the principle involved. The altar-shrine is almost too

crudely painted all over. The charming little figures are treated precisely as they are found on old triptychs, viz., with gold relief and patches of strong colours, with excellent effect.

At Rouen there are some attempts at colouring in some churches, but not worthy of remark. The notable work there is at the church of Notre Dame de Bon Secours. The whole interior is a blaze of gorgeous colour and gold. There is no rest for the eye. The building with which it might be best compared is that of the Sainte Chapelle, at Paris. They are both coloured profusely, but there is great difference in the result. At the latter no side walls exist but in the material of the richest mosaic glass. The shafts between those wall-windows are elaborated on the evident principle of support to the richness of the glass. The coloured designs on those shafts and niches are perfectly architectural, and purport to be merely reproductions. The entire freshness of the gold and colours produces an effect unavoidable in new work—but the unity of the result is perfect; and whether it be in figure drawing in the mural paintings, or in the ornaments of the stonework, windows, or roof, all throughout is good and thoroughly mediæval. The gorgeous colouring of the architecture has a perfect relief in the jewelry and sparkle of the windows. In the church of Bon Secours, on the contrary, we have no such perfect unity nor such relief. It may be hard to say a word in dispraise of a work executed with such infinity of care as that of the Bon Secours, but, in fact, neither in the architecture nor in the painting is there the spirit or the boldness of genuine Gothic work. The figures of angels on the spandrels of the nave arches are modern in every sense, and without the smallest reference to an architectural type of art. The whole church is as a dose of overmuch sack, where one looks in vain for some bread to relieve the taste.

The Sainte Chapelle, at Paris, is a mine of genuine mediæval ornament. Its charm consists of an infinitely varied interest with unbroken unity of general effect. It may stagger a modern whose eyes are unaccustomed to such work. But for consistency in art and for its own durability's sake, it must have been done so, if at all. It will tone down to great beauty in time. Had it been done for the flinching sense of modern eyes, it would only have toned down hereafter into mud.

There is much of figure painting and ornamental colour in other churches in Paris. One of the most remarkable is the great modern Palladian church of S. Vincent de Paul, completed under the direction of the late M. Hittorf. No man had more elaborately studied the subject of colour in architecture than he had—but exclusively on the classical side of it.

It would be hard to estimate too highly the late M. Flandrin's services to Christian art. He was one of the few French painters who have attained to the genuine expression of religion. In the church of S. Vincent de Paul, the processional groups of saints and martyrs painted by him on either side of the nave are very dignified and beautiful. The painting is very broad and simple. The composition is thoroughly suited to its architectural position on the frieze. M. Flandrin's predecessor, M. Picot, had in the same church (above and be-

hind the altar,) executed much work on the same ideal. It is fine, but it does not attain to an equal refinement of religious sense and expression. The late M. Delaroche had great power of religious sentiment in painting; M. Ary Scheffer also—but their works are not found on church walls. Other important works, by M. Flandrin are on the walls of the church of S. Germain des Prés. His subjects there are treated with backgrounds, put in with as little relief as possible. There are few things so difficult in art as the treatment of landscape backgrounds in architectural paintings, with just sufficient relief to satisfy the eye as to what they are meant for, and at the same time so conventionally that the sense of mass and solidity of the wall on which they are painted may be still retained. In those over the nave arches of S. Germain des Prés, the painter was evidently feeling his way to this result. They are not quite what they might be. He has given as little atmospheric perspective as he dared—for instance, there is no gradation of the blue of the skies. He has given each subject a framework of red border by way of excusing its semi-pictorial treatment. Those large subjects on the walls at the entrance of the choir are very fine and full of religious feeling. The decorative colouring in the choir is to be regretted as sham mosaic. Most of the capitals are remarkable and well coloured. The piers which carry the nave arches, and on which the whole weight of walls and roof rests, are painted in such a way as altogether to destroy the idea of their power. It is that which makes their present appearance so unsatisfactory.

At the cathedral church of Notre Dame much discredit has been done to the subject of colour as an ornament in architectural effect—and probably also much injury to its future practice. In such a place, the centre of church interest in France, and in this Paris the city of the fine arts, this art would have been expected to culminate. The work thus executed here will doubtless be taken for granted by the million as a model, and quoted as an authority to be followed, with the additional weight of the honoured name of M. Viollet Le Duc. It is stated to have been done under his directions. It is hard to suppose that he could be guilty of its approval, and much less so of its design. The work I refer to is that which has been carried through the side chapels of the nave and choir. The utter absence of any scheme in their treatment as a series is a great defect. Proprieties and niceties of style are disregarded; and the mixture of old Gothic forms with modern fancifulness only makes many of the designs all the more distasteful.

At the great modern Gothic church of S. Clotilde, the eastern chapels have their walls covered with paintings by artists of some eminence. The thorough modern character of their art associates ill with the architectural accessories about them. The only subject treated with any architectonic feeling is that of the Murder of the Innocents. Its merit in this view of art lies in its breadth and vigour without any affectation of strong relief.

The model French church in the park of the Exposition was wisely enough treated with no pretence at more than temporary decoration.

I regret to have missed the opportunity of seeing the Russian church

at Paris, which is elaborately painted with figure subjects and architectural ornament.

At S. Denis the eastern chapels of the abbey choir are painted with a rich diaper of colours, in very strong contrast to the cold effect in the scraped and renovated surface of the rest of the interior. The style of ornament is that of the style contemporaneous with the building. S. Denis was once the centre of a great school of artists collected here, and trained to the service of religion in the days of Abbot Suger, A.D. 1144. The earliest culture of European art was fostered here by him—but now we look around in vain to find a trace of it. Those who know the romance of its vicissitudes will not be surprised. Every stone of the interior is white with newness—and glass and colour, mosaic and metal work, the hoary tints of age, its heraldic pavement, its altars, its sculpture, are gone. We stand as it were in a new church, the site and very atmosphere of which are consecrated by the most ancient and sacred memories. Its new era has commenced with a due reverence to its old estate. The glass in the apsidal chapels by Messrs. H. and A. Gerente, and the colouring under the hand of M. Viollet Le Duc does all in its honour that the modern state of those arts in France will allow.

At Rheims the Lady chapel of the cathedral is decorated throughout, much as at Amiens. There is no figure painting. The treatment of the shafts is as usual the least satisfactory. They are treated without force. The diapering of the soffits of the windows, and that of the drapery below them is simple and good. The imitation of grisaille glass pattern and leading, &c., on the blank windows is on the same principle as that which I have described at Amiens. The ribs of the groining are relieved by the simplest expedients of white, gold, and plain warm colour from the common ground of blue and gold stars. Very little resource is expended on the ceilings everywhere. No matter what the style, the decorator takes refuge in the common method of blue and stars. There are some good relics of old ornamental painting on an ancient doorway hidden within the north transept porch. This door and colouring is of a date prior to the whole of the existing cathedral. As usual with old work the traces are of very positive colours.

The remaining cathedrals through which I passed homewards, Soissons, Laon, Noyon, and Abbeville, afford nothing worthy of remark on the subject of these notes.

The impression left by these and other examples with which I have not thought it necessary to trouble you, is that in this art we have not much to learn from France. An art in which the French have altogether surpassed us in the coloured ornaments of objects used for church purposes is that of enamel. Their ecclesiastical furniture is rarely well designed, but its enamelled ornament is admirable. Their silver *repoussé* work for altar fronts is another art not yet adopted in England. Their designs for these are mostly taken from old examples, and are good and effective. The *champlevé* enamel on these and on reliquaries, ostensoirs, &c., is in the style of the early Limoges work. The old colours are very well reproduced, except sometimes in the

crudeness of the blues, which is the fault of modern chemistry and easily remedied.

In architectural colouring there is not the same superiority over us: there are certainly no English cathedrals which can exhibit such a surface of coloured ornament as that at Notre Dame of Paris, nor churches with decoration so highly wrought as that of the Sainte Chapelle; but in the knowledge of the art, in the wide-spread feeling for it, and the appreciation of its religious spirit, and especially in the power of original design in it, we have little to fear from comparison. The damp of our climate and also certain religious objections have combined to keep this art from any great exhibitions of itself in England. Another serious matter is the exceeding expensiveness of it. Individuals have to do with us what the Government can do and has done in France, with the bank of the whole country to draw upon. It is not an art which can be attempted rapidly or at a cheap rate. The chapels of Notre Dame give the impression of work done at so much per yard within a given time. It would have been better, (whether that were so or not,) that all the thought, time, and labour spread over them had been concentrated on a few smaller and perfected specimens. The original designer is doubtless much at the mercy of the executant. Characteristics of style are so delicate, that however much the designer may have known what he was about, the executant who neither feels nor understands them often blunders them away.

In works of original design throughout this tour of church painting I have been constantly struck by the absence of principle. The faults of detail in style, and want of bold hand in execution, &c., I am ready to attribute to the decorator's assistant. To illustrate what I mean by a principle in this art, take such ideas as these: Architectural painting demands vigour on those parts of a structure which represent power. This vigour does not of necessity imply mass of strong colour, but it does imply the strong treatment of it, whatever colour be used whether much or little.

This art requires at once, in the mind of an artist, the expression of a double sentiment—the poetry at once of colour and construction. It is not an affair of mere scrolls and diaper, as the vast mass of work done here and there might justify the supposition. The more that is done, the more there is to learn—to learn, not to repeat in what is abused as “servile copyism,” but so to learn as to make original design as possible and as various as it was when the art flourished in its youth. To do anything well needs much acquaintance of things right and left of it. This art requires more study and power than people have cared either to give or to attribute to it. It may be that it does not deserve it, but be that as it may, its success depends on a very wide acquaintance with other branches of art which do not at first sight appear to apply to it. Proportion and grace must be acquired for its design; and the principles involved in the complex subjects of architectural construction and colour composition must be mastered for its application. Short of this, “Decoration” would be a word very dubiously applied to an art, the utmost strain of which would be mere prettiness.

The art of architectural colouring is one for the figure painter no less than for the ornamentalist. When it may rise to receive the study it deserves we may look to a result in which the combination of the arts will enhance the excellence of each other; when the painter of ornament will have learnt how form, colour, and construction produce a triad of perfect beauty: and when the figure painter will have learnt at last to recognize what the modern artists have hitherto been too proud to care for, the essential difference between the pictorial and the architectural ideal.

Yours very faithfully,
T. GAMBIER PARRY.

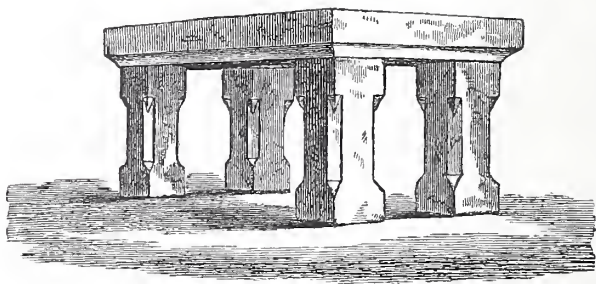
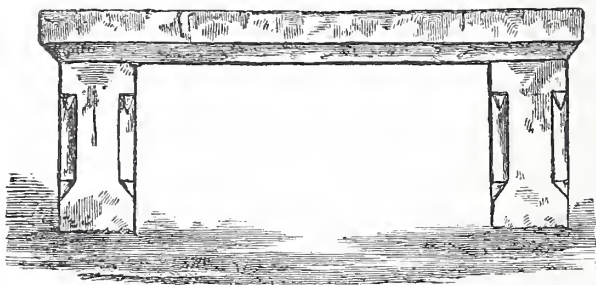
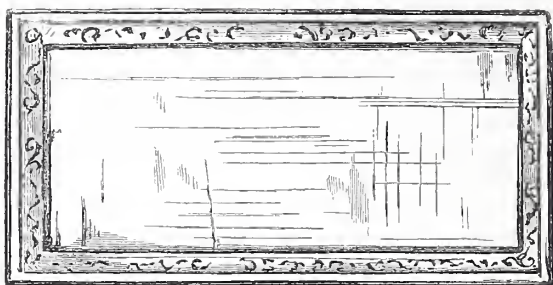
Highnam, Nov. 25.

CHURCH RESTORATION IN YORKSHIRE.

WE give woodcuts of the interesting stone altar or tomb, the destruction of which, with that of many other interesting relics, disgraced the renovation of Conisborough church. A drawing was happily taken by an architect before its demolition. The upper slab was plain, with the exception of some almost obliterated incised ornament round the edge, and apparently crosses, also nearly obliterated, at the corners. How church restoration is likely to prosper under the hands which could allow such a relic as this to be cut up, without there being the slightest excuse for such a proceeding, is pretty clear. We remember that one of the excuses made for the Lincoln scrapers was, that they had borrowed a little "Yorkshire common sense;" but surely the Lincoln people did themselves an injustice. They have never committed half such havoc as is going on and has been doing for years in different parts of Yorkshire. We have already, some time back, noticed some of the unsatisfactory restorations; but a pamphlet just received recalls the subject. If one half of the facts recorded are true—and we believe there is neither misstatement nor exaggeration in the whole tract—the Yorkshire vandals stand almost at the top of the tree in destructiveness. Nothing worse than one or two of the things mentioned has been done in our times. This *brochure*, headed "Church Restoration," is dedicated to northern Vandals in general, and to five northern architects in particular. The writer takes for his text the passage from Victor Hugo:

"If we had leisure to examine, one by one, with the reader, the traces of destruction imprinted on this ancient church, the work of time would be found to form the lesser portion; the worst destruction has been perpetrated by men of art. We are under the necessity of using the expression, men of art, seeing that there have been individuals who have assumed the character of architects in the last two centuries—time is blind—man is stupid."

It is with perfect truth remarked, that flimsiness, the love for tinsel and gaudiness, is the pit into which most of the church restorers of the present day fall. We have lost the power of appreciating the mas-



ANCIENT ALTAR OR TOMB LATELY DESTROYED AT CONISBOROUGH.

sive beauty and simplicity of the work of our forefathers. It is a pity that the writer made up his mind not to speak particularly about the wall-colouring, as we hold this to be one of the most interesting points about our old churches, and one that has been more thoroughly ignored than any other. We are told, however, that in every instance on the list of churches visited, there are evident traces of colour, even upon the pillars. We cordially agree with him in his opinion that the rude look given to the interiors of many churches by restoration is frequently caused by the barbarous system of stripping off the plaster, and pointing the stones with coloured mortar, instead of restoring the ancient civilized decoration. An uncoloured architecture is sure to result in mere panelling, or barbarous rudeness.

In our last number, we pointed out the certain advantages which of necessity would follow from a careful study of our church walls, and showed that it was absurd to suppose that the ancient wall decoration was of less value in any way than the sculpture and architecture. We may now add, that what is true of old work is just as true of new. It may be very galling to the feelings of successful architects, who have a good opinion of their own superior powers, to be told that the decorative powers of the day are pretty sure to be equal to the architectural powers; but such is pretty certain to be the case. One great charm in any work of magnitude is, when all its parts are harmonious. If the architecture is to be of one date, and the decoration to be left for another, it is hardly possible for this harmony to be gained. Architecture which does not take account of the sculpture and polychrome to be used is scarcely worthy of the name. It is for this reason especially that we deplore the almost utter obliteration of all wall-colouring which has taken place in nearly all restored churches. We have not even tried to find out how the original architects coloured, and so when anything of the kind has been attempted, we have mere nineteenth century decoration—which, whether good or bad, is totally incongruous with the ancient building it is supposed to adorn. The churches mentioned in these notes are eight in number.

Bolton-on-Dearne is described as a not particularly interesting fourteenth century church. The parson being his own architect, among other things he broke up what carved work remained in his church, and turned his font into a fern-pot. He also added a new hall pew, which is really something like a comfortable parlour. It is lucky that he only plastered the stonework.

Of Conisborough we spoke in our last number, and the matter has also been noticed by several contemporaries.

At Penistone, all the joints have been raked out and pointed with black mortar laid on unsparingly.

Darfield, which was restored some time ago, was a particularly fine church, but has suffered terribly—all the stone being recut; the windows, with few exceptions, taken out; instead of the grand old moulded tracery we have weak, wiry, chamfered tracery, of a different character, substituted.

The next instance, which was noticed in the *Times*, is Darton. This church is a grand Perpendicular church, in the finest possible condition.

The writer, who signed "P. Q. P. V." says that now, at present, some half-dozen men and boys are engaged in *roughly recutting* the whole of the internal stonework, so that the interior of the church is entirely nineteenth, instead of fifteenth century work. The architect is Mr. Parkins, of Leeds.

Mr. Parkins answers this, and, as usually happens in such cases, asserts that it is scarcely possible that the writer can have personally visited the works; "that every care is taken to assimilate the random chisel marks to the earlier type." This, of course, acknowledges more than was charged. Not only is the stone being recut, but, as in the shameful case of the Chapel in the White Tower, it appears that the recutting is being disguised by imitation of original surface. The case is more vexing as the church was somewhat unusual, being particularly good for its late date, and really, so far as the stonework was concerned, required no restoration at all. This church also contained some old oak benches four inches in thickness, and very plain. There were also fragments of well-carved stalls. These are not to be replaced in the church, unless the public notice called to the subject should happily bring about an amendment in the present counsels. So far from the new chiselling corresponding with the ancient, it is what is now called "boasted," and is rough and uncouth, fit only for external work.

We shall end this notice with protesting against the threatened destruction of Beighton church, which has in fact begun. The chancel is pulled down, and a chapel on the north side partly demolished. The ashlar masonry is so strong and firm that the workmen can scarcely get it asunder. The plan of this church comprises tower, nave, north and south aisles, and chancel; the latter in bad condition, but there appears no earthly reason for touching the nave. "It will hardly be credited that the architect, Mr. Rollinson, of Chesterfield, has *reserved to himself* the beautiful oak carvings of the roof." All this vandalism is to make way for a design which a correspondent describes as beggarly. We forgot to say that the ancient font lies neglected in the churchyard, and serves to catch soft water in from one of the spouts.

We trust that means will be taken to save the county the discredit of such ruthless destruction of a church which, from its position and character, was one of its great ornaments. Standing upon the side of a hill—short, high, and wide—it has an almost continental look about it, far too interesting to be disregarded in this shameful way. The only excuse given for the ruin is, that they want something prettier.

Since the above was in print, we have received the Doncaster paper of November 22, giving an account of the reopening of Conisborough, which contains a severe rebuke to those "individuals who will be found in every age, whose proclivities are all of so retrograde a character as to lead to the inevitable conclusion that they were born many generations too late," and to "P. Q. P. V." in particular. Most of his facts are said to be untrue, and where they are not, the things done were inevitable. The paintings on the walls "were very interesting, so far as they went, being merely *illegible traces of colouring*."

To the ignorant, almost all recovered wall paintings are so. They are described to us by a gentleman who saw them as wonderful, especially graceful and *full of detail* as to dress, &c. And they were of two dates, thirteenth and fifteenth centuries—the figures of the thirteenth, the inscriptions of the fifteenth.

The only other point worth mentioning is the curious opening, whether lychnoscope or not, which has been mutilated, though it has been allowed partly to remain. The writer, however, in the “Doncaster Chronicle,” who seems to think that the fact of “its being rudely splayed on the side” is a reason for its destruction, doubts the wisdom of allowing “such an eyesore” to remain much longer, and gives his idea of what it really was. “It was probably no lychnoscope at all, but a *means of communication between the chancel and some small building* or sacristy long since destroyed,” but remains of which, as we have already shown, remained till the restoration. This description shows the importance of leaving so curious and, possibly, very important relic alone. It consisted of a square opening in the north wall of the chancel, and in the stonework were some stout iron bars—this still remains. Behind this was the door with its ironwork, quite perfect, which, unless pulled about, would have lasted for centuries, though, like old wood, it was not sound inside. If it had not been purposely broken, it would not have been found to be decayed at all. It is not true to say that the wall, in which the lychnoscope was, had to be rebuilt. It has been recased, and only rebuilt above the lychnoscope.

“It would,” we suppose, “be a waste of time and labour” to tell this gentleman that there are many historical and archæological questions which may be elucidated and illustrated by features, though entirely devoid of decoration—and though there may be “nothing in the design or treatment beyond the capabilities of the commonest village workman.” Village work in its way is just as interesting and frequently historically just as important as the work of the great artist.

We do not know whether it was by accident or not, but the Archbishop, in his sermon, said apparently in praise, “He would not be able to recognise, in a single feature of the well-appointed house in which they were assembled, the church where, three years ago, he confirmed many children, &c.”

MR. BERESFORD HOPE ON NATIONAL ART COLLECTIONS.

THE time seems to have come when a definite decision must be come to with respect to our national collections. It is impossible that they can much longer remain in the confused and dislocated condition in which they are now. Without agreeing entirely with everything said, we cannot but be grateful to Mr. Hope for his able and exhaustive speech upon this subject in the House of Commons on Thursday, August 1st,

upon Mr. Cowper's motion for a commission upon the whole question. If Mr. Hope's proposal can be carried out, we believe that it will indeed begin a new era, if not of beatific excellence, at least of something like harmony and unity.

All our art collections should be under one government. It is monstrous that one should have to travel—and a weary journey it is—from the British Museum to South Kensington to see the national specimens of almost any particular branch of art which we wish properly to examine. Practically, too, when all this trouble and needless waste of time has taken place, we still fail to gain half the instruction and pleasure which would be within our reach if the collections were united. There is nothing more valuable than comparison in such matters. In comparing the relative value and excellence of works of art, the best judges are much helped by juxtaposition. It is not unfrequently a very hard matter to decide most important questions without having the specimens in question side by side. But this is not the only objection to the divided collections. The British Museum has, since the opening of the South Kensington Museum, "been subjected to an unnecessary and uncalled for rivalry," which has no doubt caused considerable waste of public money, and has not unfrequently resulted in the purchase of duplicates, or almost duplicates, that would never have been bought if all the art collections had been under one head.

Still, Mr. Hope had not a word to say against, and much to urge in favour of, the accumulation of art treasures at South Kensington. Even before it had reached its present excellence, no less an authority upon mediæval art than the Count of Montalembert pronounced it to be unequalled in Europe; superior, in fact, to the collection in the Hotel de Cluny. But, notwithstanding the acknowledged excellence of the collection, it is a monstrous thing that it should be "a mere pet lamb in the hands of each varying President and Vice-President of the Committee of Council upon Education, a plaything to be dealt with by successive administrations."

But it is said that the British Museum is already a heterogeneous collection. What, asks Mr. Hope, does this mean, but that "the collection is large, ample, and complete," i. e., as far as it goes? It is a collection of works of art and archæology of all ages, and of scientific objects, with the addition of a library. In all this there is really nothing to find fault with, if proper space can be provided for the exhibition of the objects; but more especially if each branch of the institution be properly represented in the administrative body. It may be impossible, and we think unadvisable, to put all these collections under the same roof; but if space cannot be provided for all on the present site, let other space or spaces be found, as near as possible to the present buildings. But it is imperatively necessary that they should be all under one direction, with a responsible minister at the head; and above all things that there should be a well-defined distinction between the Council of Education and our art collections. "Our present combination of art-teaching and primary education under the same department of the State has produced a

great deal of perplexity and official paralysis, and placed this country at a considerable disadvantage with other nations. Until we separate art collections from art teaching, and primary education from both, England, with all her good intentions, will not be able to hold her proper position among the artistic nations of the world."

But it is argued that there is at any rate a clear and well-defined difference between the objects contained in the British and South Kensington Museums! This is not true in fact, as we have stated above. Even in the specimens in which the South Kensington collection chiefly rejoices we cannot fully study the subject without reference to the specimens also exhibited in Great Russell Street. But, supposing that it were so, still we should hold that such separation and distinction was altogether unphilosophical and unwise, founded on a cramped and one-sided view of art, altogether unworthy of the intelligence of the day, and serving to foster the sectarianism which characterizes so painfully the different so-called art-cliques. There are architects and others positively afraid to examine the art of the world as a whole, for fear that their strictly mediæval taste, for example, might suffer from the perplexity the examination might cause. The most amusing part—if we can be amused at all in such an unsatisfactory matter—is that many of these purists are of all others the greatest copiers of features, too often quite heterogeneously, from every conceivable form of mediæval architecture, without reference to date, country, or original application. The real fact is that, with very few noble exceptions, if our architects attempt to do more than merely copy, they simply make a mess of it altogether, and that for the very simplest of reasons; because, though they wish to be original, being no artists, never having studied art as such, the more original they are, the more they show the shallowness of their brains. A man as well as any other animal may have travelled through and seen the world, without doing more than strengthening his own idiosyncrasies, and pointing out more prominently his inability to learn the lessons that even those who stay at home can read before their eyes.

We cordially echo Mr. Hope's clear and most valuable words upon the folly and ignorance of art separation and seclusion. He protests against the severance of the great periods of art—the præ-Christian from that posterior to the Christian era. He protests against it as tending to discourage the philosophic study of the world's progress. If people wish to appreciate art as students of history, they ought to see the productions of all ages and times *as much as possible* in one repository. That might very easily be accomplished by the amalgamation of a large part of the South Kensington collections with those at the British Museum. We lay stress upon the words "as much as possible," because, though such an universal collection would be the most philosophical, yet we do not quite see its practical possibility. Of course a thorough historical study of art must also include the art of the present day, which we hardly think Mr. Hope would recommend as a point to be included in the British Museum collection.

If anything short of an universal history, as it were, of art must satisfy us, the only difficulty to be encountered will be to define where

a division is to be made. This to us appears to be most natural at the Renaissance period. And this division would seem to meet the difficulty to be encountered in satisfying the different bodies concerned. But though it may be necessary to separate the modern from the ancient schools, it will be an immense benefit if we can get both included under one government. If so noble an idea as the exhibition of all art as in a panorama could be realized, and if realized could be properly appreciated, we should entirely agree with all of Mr. Hope's admirable speech. We object quite as much as he can to a broad line being drawn between the progress of the human race before the revelation of Christianity and since that event. "To draw such a line is an injury at once to Christianity and Paganism. Unspeakable as were the benefits of the revelation of salvation—immeasurably superior as was the condition of the world after, as compared with what it was before, the Christian era—still it was the same, not another, human race that was thus purified; Christian art was built upon that of previous ages, and therefore to understand the very fact of Christianity it was requisite to connect, not separate, the two." And yet it was upon unphilosophical principles of this kind that the South Kensington Museum was put under a distinct organization, whereby the oneness of art was ignored and our people were prevented from reviewing as in one grand focus the history and advancement of civilization and art of all ages.

As these matters must soon come before the House of Commons, no time can be more fitting than the present for ventilation of the whole matter calmly and with deliberation, and happy will it be if something approaching to a perfect and united organization of our collections of art treasures can be brought about. Such an amalgamation as is proposed "would go far to allay and soften the prejudices which art disputants of various schools entertain, and to put an end to the bitter disputes and controversies which have reigned between mediævalists, Gothicists, and other admirers of art-isms by placing all forms and developements of art on the one grand basis of truth and beauty."

We must not imagine that it is proposed to dismantle the South Kensington buildings, or transfer all the contents to the British Museum. The amalgamated and rearranged collections should be placed under the direction of the Museum authorities—the number of trustees being increased, and the various interests properly represented by the reformed body. "Any minister who will bring representative art into one institution will confer a most important service, not only on the country, but on mankind at large."

The teaching schools Mr. Hope would continue where they are—unless the Royal Academy could be made strong enough and able enough to take the burden on itself, under the general control of the proposed Minister of Art. And as to the Loan Collections, they could take place at the British Museum quite as well as at South Kensington if some rooms were set apart for that purpose. We have really a precedent for this in the loan of the Portland Vase.

CATHEDRALS AND MINSTERS. I.

HEREFORD, CHICHESTER, LLANDAFF, S. DAVID'S.

WE have had the opportunity recently of observing the progress of restoration in its most stately form in several of our cathedrals and larger churches, as well as of visiting a new town church of minster-like type. We feel that we shall do better justice to these important works by combining them in a comparative sketch, than by successively handling them in isolated descriptions.

The three first-named cathedrals are—like Lichfield, and to some extent Ely—the typical examples of the complete idea of church arrangement, carried out without compromise, in the largest and highest class of church. In all of these churches the choir, duly stalled, is reserved for the clerks: while the laity find that, although relegated to the nave, they can perfectly see, hear, and worship. We were looked upon in our early days as sacerdotal radicals for timidly breathing such a consummation as possible in a cathedral; we should have been handled as incurable lunatics had we foretold so many instances of the adoption of our views in so brief a time. Moreover, in three out of the four largest of these churches a conspicuous screen already separates choir and nave. At Chichester it is to form part of the quite complete work; and only at the smallest and most parochial-like cathedral, Llandaff, does it seem not yet to be regarded as a *fait accompli*. At Hereford the problem was easiest, for the choir proper is there, as at Ely and Lichfield, on the nave level; but, unlike them, it is very short. Accordingly, Mr. Scott had the opportunity of introducing that most gorgeous screen of metal-work, enriched with enamel-work and spar bosses, which Mr. Skidmore executed for him, and which formed so prominent a feature in the Exhibition of 1862. We shall not again describe it, but only say that, in every respect, it looks better in its proper place than it did in the international show-room. The stalls, founded on the old ones, are very rich, but the shortness of the sanctuary and the darkness of the choir put them at a disadvantage. The reredos, a solid screen, built across the Romanesque arch which divides the choir and procession path, was erected by Mr. Cottingham junior, who succeeded Mr. Scott. It is, from the plan of the building, necessarily deficient in height, otherwise it deserves much praise. The materials are stone and marble, and the design is composed of an arcade of five pedimented bays, with groups in each, the Crucifixion standing in the centre.

We have said that this reredos is built across the eastern Romanesque arch. In early First-Pointed days this arch was partially filled up by a central pillar, bearing a spandril so as to convert it *en bloc* into a couplet of pointed arches. Mr. Cottingham has covered this spandril, which was plain, with elaborate sculpture. We hardly know whether to praise the innovation. Its effect is certainly good; and a plain spandril has hardly enough archæological significance to dictate

its untouched conservation. The only other work of Mr. Cottingham's which we need notice is a bold brass lectern, with tall, quaint lamps for the candles, and some needlessly "loud" leaf painting on the nave roof. Neither he nor Mr. Scott were in a condition to touch the poor Pointed triforium, clerestory, and groining which Wyatt ruthlessly inserted into a once purely Romanesque nave, as the sequel to the wretched west end which he constructed after the fall of the western tower.

Mr. Scott's particular architectural part of the work has been the restoration of two especial portions of the cathedral: one of these is the western north transept, devoted to the shrine of the canonized Bishop, Thomas Cantilupe, which was rebuilt in Middle-Pointed days, with beautiful detail, on a scale commensurate with the western south transept, and with a north side furnished with arcade, triforium, and clerestory, and exhibiting in the main and the triforium arches the peculiarity of a curvature so slight as to give the appearance of two straight lines meeting at an angle. The large end window of this transept has been filled with rather too full-coloured painted glass by Mr. Wailes, in memory of Archdeacon Freer; while two large modern brasses are fixed on the wall beneath.

The Lady chapel, of beautiful First-Pointed work, and noticeable for its rich eastern triplet, has also been completely restored by Mr. Scott. It is now devoted to the use of the parochial congregation, which formerly beset one of the transepts, and is fitted up with all ecclesiological correctness. We do not object, under such conditions, to the continued appropriation of this portion of a cathedral to parochial use. This is one of the instances which show that the Anglican rule of only one altar in each church, however sound and true as a general rule, is a regulation which admits of exceptions dictated by common sense and experience. The multiplication of altars in the Roman Church was an intolerable abuse, but it does not therefore follow that the employment of a subsidiary altar in a minster or large parish church may not often be a desirable and perfectly allowable arrangement.

The completion of the ritual restoration of Chichester Cathedral is invested with a particular (we refuse to call it sensational) interest, from the startling episode of the collapse of the steeple in 1861. We need hardly recapitulate the incidents of this event, or remind our readers how triumphantly those in charge of the cathedral were proved not only guiltless, but worthy of all praise, for their carefulness, which was not less commendable because it failed to avert the catastrophe. Mr. Scott, who was called on for this special work, performed the task with equal skill and good taste, having associated Mr. Slater with himself in its performance; and in 1866 Chichester was again in possession of its steeple, restored in facsimile. On this head we think a question might have been raised, but the popular voice willed it so. Anyhow, a diocese so liberal and energetic as Sussex showed itself, had earned a claim to an opinion. More than twenty years since Dean Chandler sounded the note of restoration. He wisely commenced by clearing the intrusive S. Peter's (subdeanery) church with

its miserable fittings out of the north transept, and replacing it by a new church, of which Carpenter was architect. Then followed the restoration of several of the windows, and the insertion of much painted glass, and notably the west window, stonework and glass, were offered by the Dean's friends as a personal testimonial to him; while the tracery in the great south transept window was made good. The Dean was not destined to see the commencement of the *magnum opus*, the restoration of the choir. But his legacy of £2,000 towards it stimulated the work, and 1859 saw the undertaking seriously taken in hand. Soon after the commencement of active work came the calamity of the steeple, and for a time nothing was thought of but how to reinstate the spire. Then the broken thread was taken up again, and Messrs. Slater and Carpenter pushed on that internal restoration, of which Dean Chandler had, under Richard Carpenter, made so good a commencement, and towards which he had bequeathed so liberally. Dean Hook was equally zealous, and the venerable Bishop even took a heartiest interest in the work.

We have so often spoken upon this restoration, of which we published the design, that we shall not now recapitulate the description. Our readers will recollect that the specialty of the work was to convert a choir with a close jube under a lantern into one with an open screen and no return stalls, preserving, with modifications, the old Late Middle-Pointed stall-work. In their additions, of throne, subsellæ, &c., the architects have somewhat eclecticized, while preserving intact all that was really old, and they have scrupulously retained the four great seats for the principal persons of a cathedral of the old foundation. Unlike the other cathedrals of which we have been speaking, the choir of Chichester rises on three steps, but this does not make the use of the nave at all inconvenient. In the pavements, carried out by Mr. Poole, no encaustic tiles have been used; and the whole is laid with various coloured marbles. The effect is rich and good, and we hail any variation from a pattern system. The sanctuary pavement was in the Exhibition of 1862, ill-placed in a corner.

The reredos, which is to be of sculpture in place of the plainer pattern shown in the first design, is not yet complete, and a temporary reredos with an altar cross of flowers was substituted at the opening. The architectural portion is of stone and various marbles, the groups of stone. Over the altar, and under a pediment rich with figures by way of crocketing, will be a group of the Ascension hieratically treated. The slanting portion with a horizontal cornice, contains three figures (on each side) of Old Testament saints, while under the whole runs a predella of smaller subjects. Mr. Clayton has the merit of the design for the sculpture. The altar itself (of massive oak and richly carved, and standing on legs of the ancient type) is, as well as a lofty eagle of brass by Potter, the gift of our own treasurer. The frontal was contributed by Mrs. Hook, and deserves notice for its richness. It is of velvet and gold-cloth, parcel-brodered, and jewelled, worked by the Clewer Sisterhood. The large gas standards are by Skidmore. The nave is seated with chairs, which were during the opening services fastened together with thin planks run underneath. We hope

this was a temporary arrangement, as the expedient only creates a hybrid combining the disadvantages and advantages alike of benches and chairs. We were glad to hear that Mr. John Abel Smith is going to fill the great south transept window with painted glass. The jube, or "Arundel shrine," is not yet re-erected, but we trust it will be in the south transept as a backing to the stalls. Neither have the quaint Tudor pictures of bishops and kings which Bishop Sherborne placed in that transept, been yet reinstated. As archæologists we claim that this should not be neglected.

We cannot part with the restoration of Chichester without expressing our special gratification of so good a result, viz. artistically and ecclesiastically, of its long pending restoration, for it is a cathedral in which we take a peculiar and personal interest. The leader in its restoration was, as we said, Dean Chandler; and Dean Chandler, as all who know the history of our society are aware, is one to whose memory we owe a peculiar debt of gratitude. When circumstances led us to quit Cambridge, and seek London under a new name, and in face of much casual unpopularity, the good Dean—as rector of All Souls in London—was a nursing father to our struggling body. He was the founder of that London church of which our senior secretary and co-founder is the incumbent, and he made possible that other one, also carved out of his parish, which grew out of our early Cambridge dream of the "model church." The architect he called in for Chichester was Carpenter, one of our earliest, fastest and most distinguished friends, and among his prime advisers was the then head of his theological college, previously our chairman of committees, and now Archdeacon of Exeter.

Llandaff Cathedral had by the beginning of this century fairly become obsolete. The church in its genuine aspect was a ruin, and hardly a picturesque one, for a conventicle had been patched up in the middle of the debris for Sunday use. The chapter was non-resident, the cathedral worship was unknown, the see was a pauperized and inaccessible village, and the Bishop lived at the Lakes. Now, the church is a model of ecclesiastical order and beauty; the resident Bishop and cathedral body set forth the example of a working cathedral, and Llandaff itself has become the court end of one of the most increasing and important seaport towns of the kingdom—Cardiff, a place only two miles distant, which has during the past generation, from a variety of circumstances, entered upon what promises to be a long career of solid commercial prosperity. Moreover, the diocese itself comprising Monmouthshire and most of Glamorganshire—once a thinly-peopled part of hill and wood, is now the teeming seat of mine and forge.

Fortunate was it for Llandaff Cathedral to have been successively presided over by Deans Knight and Conybeare, and to have had Bishop Ollivant. The main credit of the restoration, earnestly carried out by the present Dean, is due to them, and by a fortunate coincidence, Mr. Prichard, the architect, was a native of the place, and has accordingly thrown his whole heart into the work. It is just to both artists to explain, that although for a time Mr. Prichard and Mr. Seddon were working together, yet that the first named has alone been solely engaged in this especial work.

We may as well recapitulate what our readers ought to know, that Llandaff is our one old cathedral (Manchester being of recent elevation to the rank,) which is destitute of transepts, neither has it any triforium. At the same time its length of between 200 and 300 feet, its eastern Lady chapel, and its two western towers vindicate its architectural sufficiency for the rank which it holds. Exhibiting, as it does, specimens of all types of Pointed, its strong point is its First-Pointed and in particular the now-restored west front.

Those who desire further information will do well to consult Mr. E. A. Freeman's *Architectural History of Llandaff Cathedral*, published in 1850, or an interesting quarto, put out ten years later by Bishop Ollivant. When Dean Bruce Knight first undertook the restoration, he began with the Lady chapel for occasional services. This part of the building presented, at starting, an architectural difficulty, from the existence, at the end of the church proper, of a Middle-Pointed window put in over the eastern arch, after the lowering of the Lady chapel roof. Accordingly, if the eastern gable of the chapel were re-erected, and the roof made to correspond, the window would have been blocked. The compromise was adopted of constructing the gable, yet backing it by a low-pitched roof. We believe that now a more satisfactory expedient is in contemplation, namely to restore the high-pitched roof hipping it westward so as to free the window. The internal fittings of the chapel are Mr. Prichard's earliest work, and only deserve notice in evidence of the great advance both of architecture and of public feeling since the days in which he designed its westward prayer-desk and poor stone pulpit. The body of the church has a peculiar aspect from the absence of any marked architectural choir. In this aspect it bears a resemblance to churches like Waltham Abbey, Howden, or Bridlington, in which the nave only of a larger minster still exists. But the arch with which the main structure ends, and the view of the Lady chapel beyond, forbid the idea of its being merely a torso. If we say that it has a very foreign look we make a coarse approximation to the idea we desire to convey. Yet the details are purely English, and the drawback of the nave having only a wooden roof is also a specially English shortcoming.

The arrangements are very satisfactory. The altar rises well upon its five steps, and with its tall standards has a grandiose aspect. The only drawback is that the clerks' portion of the church is too short. The sanctuary is defined by ancient architectural features, but the stalls, filling as they do only a single bay, are huddled. However, we were glad to learn that it is intended to prolong them westward over a second one; and we trust that a screen of some material will then be erected. The stalls, with the throne, are elaborately composed, in that eclectic type of woodwork, of which the school to which Mr. Prichard has attached himself is fond, founded on early French, and with a bold use of different coloured woods, and of statuary. The pulpit of stone, with imagery, by Mr. Woolner, stands at the north-west angle of the nave. In the sanctuary, the stone sedilia, four in number, have been restored in the south bay. The east wall is pierced by a very rich Norman arch, of six orders, which has been brought out and restored after having been walled up since the defacements of the eighteenth century.

We may notice in it the peculiarity of the series of circular pateræ, pierced in the wall, and forming an external fringe to the composition. This design, which has a considerable resemblance to classical art, belongs to the same school as the Romanesque decorations in the nave of S. David's Cathedral, of which we shall have presently to speak. The old reredos of fourteenth century work, was found stretching across this arch, in a mutilated condition, but one which admitted of restoration. We are disposed while in general expressing our great admiration of this noble restoration, to question the non-retention of this feature. However, it has been integrally re-erected against the north aisle wall. The new reredos consists of three pedimental stone panels, with crockets and finial crosses, the central one being the most lofty. The plain surface shows a triptych-like painting in three divisions by Mr. Rossetti, in a subdued Præ-Raphaelite style, the Holy Family in the centre being balanced in the side panels by David as shepherd, and David as king. We rather question the absolute congruity of painting, except in the form of single statuesque figures, in the panels of an arcading. When the designer makes groups, then the groups had better be in relief. However, we should be loth to say that the combination was wrong, although we should rather have seen Llandaff Cathedral enriched both by a sculptured reredos and by Mr. Rossetti's conception, embodied as an absolute triptych, towards which idea he has been obviously working. The font is due to Mr. Seddon. A recessed tomb on the north is clumsy, but eclectically designed by Mr. Prichard. The greater portion of the nave is seated with benches, and we heard with pleasure that at Llandaff at all events out of virtual extinction the Church was rapidly growing in numbers and popularity. The commencement is just about being made of rebuilding the south-west tower. That to the north-west which is still standing, is of Third-Pointed date, but it is purposed to erect this one, in First-Pointed, with a lofty stone spire.

We cannot leave Llandaff without commemorating the great beauty of the situation of the cathedral, which stands, like S. David's, at the bottom of a deep glen, with a stream running through it. This surrounding ground forms the churchyard, and has partaken of the general restoration, being laid out with great care. The entrance is by a very picturesque lych-gate, and the number of monuments of good designs which have already been erected is remarkable. Among these the most conspicuous is a lofty cross in memory of Dean Conybeare. The old Bishop's Palace is in ruins, and had long been alienated from the see, but fortunately a substantial stone house, which had been constructed in the staid gentlemanly style of the early part of the eighteenth century, in close proximity to the cathedral and the old palace, has been secured as the Episcopal residence. A very satisfactory chapel has been added to Bishop's Court, as it is now termed, by Mr. Christian. It is in Middle-Pointed with an apsidal east end, and is chorally fitted with ante-chapel, screen and stalls. A short cloister connects it with the house.

We have not brought S. David's Cathedral into this comparison because it is in truth in its conditions as well as in its site and its ar-

chitecture unique. Everybody of course knows that there is a see of S. David's, but most persons, we fancy, connect the name far more with the present distinguished occupant of the see than with either his diocese or his cathedral. At most they probably suppose that S. David's is a Welsh cathedral, and dismiss it accordingly. In truth, it requires explanation to bring to the mind of Englishmen that in a moorland glen within the recesses of a rocky peninsula jutting into the Atlantic, in close contiguity to nothing better than a rude village, miles upon miles away from any town, stands a large cathedral of special and unique architectural merit, surrounded by ruins of equal and equally unique interest in which the daily service has never been silent even during the coldest days of the eighteenth century. We need not say that under no conceivable contingency could old Menevia have been chosen at any period within the last 800 years as the see of a British bishop, and it is well to add that its peculiarity of position affords a plausible handle to the utilitarian objection of those who decry the expense of maintaining that which they decry as a useless toy. More honour then to the counties of South Wales, which in regard to its venerable history and to its own intrinsic excellence, have banded together to re-instate this precious monument.

The immediate danger was the central tower, and the cause was the old story which proved so destructive at Chichester, and created such alarms at Salisbury, Hereford, and Rochester, the recklessness with which mediæval builders placed their steeples on the piers of an earlier date. At S. David's the piers were Norman, and the tower Early-Pointed. Mr. Scott, who is the architect in charge, showed equal skill and hardihood in the way in which he grappled with his foe. Two of the piers were bodily taken out and rebuilt under the superincumbent mass, the alarming cracks in the tower brought together, and the whole firmly riveted by iron ties and bolts. Inside all that the architect has done is marked by that laborious and tender spirit of archæological conservatism which, as we are glad to record, is in ever increasing proportions characterizing Mr. Scott's handling of ancient buildings. This nave is composed of two equally exceptionable and equally beautiful examples of distinct architectural epochs. The arcade and the curious combination of triforium and clerestory which composes the upper story are Romanesque with indications of Pointed in the upper portion. The arcade is of singular richness and gracefulness for its style. But in the mouldings of the couplets which make up each bay of the just-Pointed lights of the triforial element of the clerestory, and in the pateræ embossed on the intermediate spandrels we trace a school of Romanesque art of which, (except in some details of Llandaff,) we are ignorant elsewhere in England. It can but be described as the translation into Norman of Greek art. The Greek fret in one part is absolutely used. We have seen similar phenomena in German minsters, such as Worms; and it may not be extravagant to suppose that the Welsh ecclesiastics (for be it recollected Wales was still independent when this nave was reared) may have preferred to import its artist over the German

Ocean to employing that more unpopular foreigner, the Norman or the Englishman. The other peculiarity of this magnificent nave is the roof which spans its very wide area. Here the English influence reigning in Wales after its annexation comes into prominence. The roof is of the latter half of the fifteenth century, and is in its detail about the richest specimen of Perpendicular woodwork which we can call to mind. But its specialty resides not only in the detail but the design. As is well known, Romanesque roofs, even when they spanned broad areas, were often flat. Gothic gave prominence to the idea of the ridge, and Perpendicular, while frequently reducing the pitch to a minimum, generally retained it in halls and in the naves and chancels of churches. The designer, however, of this Welsh roof has boldly adopted the flat line, and in so doing has forestalled on the boldest and most effective scale a feature which is generally taken as typical of the flat domestic Jacobean ceiling whether in wood or plaster. The crossings of the beams joining the panels are marked by large pendants most delicately carved. Of course it is easy to say that this is a hall and not a cathedral roof, and we do not advocate its being copied. But where it is it is worthy of all care and admiration,—and, we are glad to say, it is being put into good repair. The third feature of this nave is a hideous west window, in what was probably mistaken for Gothic, by John Nash of Langham Place fame, and some portentous flying buttresses at the west end, which have, however, probably saved the church from coming down with a run, and are therefore to be condoned in spite of their ugliness.

The jube, of Middle-Pointed date, is also extremely curious from its being so designed as to include the canopied tombs of Bishops, and being accordingly of a different design on either side of the choir door. It is under careful restoration, and (as we need hardly say) its existence precludes the fusion of nave and choir into one for the use of the same congregation. The choir stands under the tower, with a sanctuary beyond. The stalls will be replaced. There is another feature of peculiar interest, which we hope may not be tampered with, a wooden sanctuary screen of good Perpendicular work (resembling the chancel screen of a parish church.) This was set to rights by Mr. Butterfield some years since, and some restoration also was by him effected in the transepts. We are the more anxious about its preservation as rumours are rife that it may be sacrificed. When all things are being done so well, it would be a great pity were such a blunder to be committed.

The sanctuary in its unrestored state exhibited a rich curious, low-pitched Perpendicular roof and a bad Perpendicular east window. There was no doubt, by the weather-moulding on the tower, that there had been an early roof of a good pitch, and in taking out the decayed east window enough indication remained to show that the original First-Pointed window was a rich triplet in equal lights set in a shafted arcading. Mr. Scott adopted the judiciously eclectic course of restoring this and keeping the Perpendicular roof. In the course of the investigation an early embossed wheel-cross with the four segments pierced was found in the wall which fills up the lower portion of the

arch between the sanctuary and the procession path, which seems to prove that the high altar stood forward. We fancy that these openings were for the use of the protectors against thieves or foes posted in the procession path.

There are many interesting details of restoration which we must pass over; neither can we do justice to the intricacy of the plan of the various eastern chapels—mostly unhappily, as well as the sanctuary aisles, now unroofed (though the latter are again to be covered.) Those who desire further information on this head and on the remaining architectural portions of the building had better consult Mr. Freeman's and Archdeacon Basil Jones' book upon *S. David's*. We are also constrained to omit much which we should have gladly recorded of the peculiarities of the surrounding buildings. We cannot pass over that specialty of the Bishop's palace, built by Bishop Gower in Middle-Pointed days, the horizontal open arcaded parapet,—found likewise in the same Bishop's structures at Caerphilly and Lamphey. The whole spirit of the conception is so thoroughly Italian, though English in its details, that we feel persuaded that the architect must have studied in the cities of North Italy.

In our second article we shall speak of what has been done in restoring or building large town churches of minster-like proportions at Brecon, Wolverhampton, Leek, and Derby.

CHESTER CATHEDRAL.

THE nave of Chester Cathedral has been fitted with open benches and a pulpit with a view to carrying on evening services, to begin on Advent Sunday. Stoves and gas fittings have also been introduced, of which it is hoped that the effect will be good. The proposed evening services will have, in some measure, a parochial use, as they will supersede those hitherto carried on in the south transept, which forms the parish church of *S. Oswald*. They will be fully choral, and we hear that a very strong choir has been already formed. We are not without hopes that further and much needed improvements will eventually be carried into effect, by the removal of the organ, the restoration of the decayed window tracery, and even of the removal of the pews from the south transept. But before this can be done, arrangements must be made for erecting a new parish church. A fine new peal of bells is in course of being hung in the tower, and one great improvement effected already is the removal of modern screens once across the aisles, by which a fine uninterrupted vista down both aisles is obtained. By this the great inclination in the line of the choir aisles becomes very apparent.

THE CATHEDRALS OF IRELAND. VI.

To the Editor of the Ecclesiologist.

DEAR SIR,—It is with great regret that I must confess my irregularity both in furnishing my essays on this subject, and in the manner of their sequence. In the February number for this year (p. 16.) it is explained why I departed from the method originally proposed, in taking for my first specific subject the old church of Cashel. I had hoped, two months ago, to proceed to some of the smaller cathedrals, as those whose conservation in these days of utilitarian change most require defence; and was preparing to go on with those of Emly, Ross, Ardfer, &c., but the weakening effects of a severe illness, not yet got over, hindered me. And since that time, I have found it very difficult so to arrange and compress a great mass of materials as to fit them for the *Ecclesiologist*. Indeed, I have doubts whether it may not be well at once to embody the whole subject and its details in a volume. Were I to go on as I have begun, with a short paper every two months, the cathedrals of Ireland might not improbably be revolutionized, before I had half finished my task.

I have now, however, a reason for again interrupting the order proposed. It is one which actuated me when this series was begun, but has now gained an intensity of momentum, in consequence of the rumours now afloat of organic changes in the constitution of the Church in Ireland. A Commission has been formed; and experience shows that there has not been any commission on Church matters (I believe indeed with the sole exception of the last cathedral commission,) which has not recommended some revolutionary change.

Under this feeling, but at the same time with a melancholy consciousness how utterly without influence I am with those that are high in ecclesiastical or civil authority, I must venture to raise my voice again, and ask those who have zeal for the Church, and at the same time possess more power and influence than myself, to join in an earnest reclamation against despoiling still further the ancient sanctuaries of God in Ireland. When will it be seen and acknowledged, that to abolish a machinery which has been long used, but has proved inefficient, is a very different thing from so dealing with a machinery which has never been fairly worked? I have already endeavoured to show, —and could do so more in detail, did time and space allow, that the general constitution of the ancient cathedrals in Ireland was very complete and excellent. It is notorious, however, that for ages this constitution was disregarded or misunderstood: that certain dispositions of church property, (for example, the ample revenues attached to some dignities,) which had strong practical reason on their side, were regarded as anomalies, because the reason for such dispositions had been forgotten. Above all things, one great object for the establishment of cathedral corporations was utterly put out of sight, that of constituting them as houses for perpetual prayer: where God's service might be

uninterruptedly kept up from day to day, by a body of men, unfettered by monastic vows, and ascetic rules, but who, at least during the residence prescribed to each member, should give themselves continually to prayer, and that method of ministering the word, which belongs especially to the houses of solemn worship.

How much these duties were forgotten in Ireland must be too well known to those who have even but lightly studied her past and present history. In but few of her cathedrals has the daily service been kept up, time out of mind. In some it had been broken up within the memory of many now alive. And in the chief city of Ireland itself, I have known men of education and religion absolutely ignorant of the fact of the daily choral service at Christ Church, though passing every day to the business of their profession, in the near neighbourhood of its solemn bell, sounding twice every day.

With all my heart I do wish that we could for a while forget our miserable quarrels, about what is called ritualism, (a thing as little understood now as when the controversy began, by the great mass of our countrymen,) and turn our thoughts to that which all but the most captious and prejudiced must allow to be a prominent feature of true religion,—I mean the devotional functions of the Church, publicly and conspicuously exercised. It is for these I now plead; it is mainly on account of these that I most earnestly ask that the cathedrals of Ireland may not only be spared, but made as far as possible efficient in this respect; and, where this cannot be fully done at present, that at least the skeletons of their constitution may be preserved, to be clothed with flesh and life hereafter.

Among the many movements at present conspicuous within our English Church, there are two, which may be justly brought into comparison. One is the endeavour to attain to a more effective organization, as regards her objective system. This aims at the rearrangement or multiplication of dioceses, the ordering of rural deaneries, the reformation, or restoration rather, of diocesan visitations or synods; and also the more effective co-operation of cathedral chapters as the legitimate councils of our bishops. The other cognate movement is the more earnest promotion of the people's daily devotions, and a recurrence to the frequent celebration of that Divine Ordinance which all, of all parties, must acknowledge to be the crowning rite of Christianity.

It must surely be admitted, that whatever may be the quasi-synodical or conciliar functions of chapters, their latter function as sacred congregations for God's continual worship is the highest.

Why then should not the bishops, the clergy, and the people of Ireland, awake to a sense of this great duty? Why should it be considered as in any way a party question? Was it ever so considered throughout the whole compass of the Church of God, in any age? Can it be shown that any cathedral in the world, throughout the east and west, was wanting in their devotional characteristics, constituting their greatest glory, and their real pre-eminence? I very much doubt indeed whether the daily service in Ireland was not more strictly observed (not everywhere, but in many places) till the disorganization consequent upon the rebellions and miserable wars in the seventeenth

century, which ruined so many of her churches, and diminished the means of existence for her clergy and other ministers.

I have been told, on the evidence of a friend now many years at rest, a man of the strictest truth and piety, that formerly there was an early daily service in one of the churches of Waterford (S. Olave's, I think) to which working men used to resort with their working tools under their arms. At Christ Church in Dublin about forty years ago, there was a daily service, at six or seven in the morning,—why disused, I do not like to conjecture—in a chapel, for some time converted to other purposes. At Limerick, where, happily, daily prayer has never been disused, there were, time out of mind, two daily services, one early, the other at eleven; an afternoon service being now substituted for one of them; and more than half a century ago, it was the custom for many, who had time, to attend.

The principle was recognized. The practice had doubtless degenerated into formality, as often happens. But now that every honest man is calling out for realities, why should not public attention be called to that which is a great reality, as long as GOD'S HOLY SPIRIT blesses the Church of CHRIST? It is beyond human power to impose on the consciences of men such a dictum as this, namely, that the daily service is a thing obsolete, belonging to another age, and to abolish or cancel that which is an essential part of the holiest Church polity. As in our national law, no unrepealed statute can ever be obsolete, though forgotten or disused, and thus its revival and reinforcement are always allowable, so more especially with the public offices and liturgy of the Church.

But we need the rekindling of a fire which comes from heaven, the daily supplications, prayers, and thanksgivings, as an absolute necessity. We need it for mitigating, I might almost say, subduing, the hardness and violence of controversy, for promoting the true peace of the Church. I say its peace, without for one moment desiring to see a compromise of any one of those great principles, which, being on the positive side Catholic, on the negative side Protestant, are maintained by the formularies and system of the Church of England. Would that those who are called upon to consult for the Church in Ireland would think less of their statistics, and of arrangements which may look plausible in an almanac and ecclesiastical register, and plead for the means of upholding, reviving, and perpetuating the decencies and solemnities of her daily services: at least for those services themselves, however hopeless or impracticable it may be at present to restore or institute the legitimate circumstances of more solemn prayer.

Let me here bring forward some important words of Dr. Todd, in his most learned and deeply interesting Memoir of S. Patrick—a book which can afford many important suggestions to Churchmen in general, in connection with the present state of the Church, and especially with her missionary labours.

Speaking of the foundations of S. Patrick, which, as he shows, were from the necessity of the case collegiate, therefore not strictly monastic, after mentioning their social advantages, he observes: "This was perhaps an accidental result only; it was certainly not the pri-

mary design of these institutions. S. Patrick had a much higher object in view. He seems to have been deeply imbued with faith in the intercessory powers of the Church. He established throughout the land temples and oratories for the perpetual worship of God. He founded societies of priests and bishops, whose first duty it was 'to make constant supplications, prayers, intercessions, and giving of thanks for all men, for kings, and for all that are in authority;' persuaded, in accordance with the spirit of Christianity, that the intercessions of the faithful, in their daily sacrifice of praise and thanksgiving, were efficacious, as S. Paul's words imply, for the salvation of mankind, and for bringing to the knowledge of the truth those upon whom appeals to reason, and the arguments addressed to the intellect, would have been probably a waste of words."

These latter words remind us that we have not now so great difficulties to contend with. But even suppose our language was not understood by those of a different communion which surround the members of the Church in Ireland, who can say what moral effect might be produced, were it known and felt that its cathedrals, however humble and impoverished, were really houses of prayer, where supplication was daily made?

I implore those who have the power to make the attempt. We live in times when things which would once have been laughed at as impossibilities are brought into reality and vigorous operation now. Let any one but pass through London, and consider her underground railways and her gigantic sewers, and the enormous palaces rising on every side. No wealth could have done all this, had there not been a will. Why should there be a lion in the path of Churchmen, and that be impossible to Faith which is practicable to the wisdom (I would rather say enterprise, for I doubt the wisdom) of this world?

The *ancient* organization of the Irish cathedrals was generally complete, as far as it can be traced. I have no doubt, reasoning from analogy, and by the indications which still remain, that it was universal. The northern cathedrals, refounded by King James and King Charles I., were, with few exceptions, mere skeletons of a plan never carried into full effect. Still their very constitution indicates an intention to carry them, as means might hereafter serve, into full efficiency. Had it been otherwise, had their dignitaries been intended to be mere *figurantes*, unconnected with actual collegiate service, their names and numbers would have been the same everywhere. Yet some want Precentors, obviously (I should think) because in these instances there were no means for reviving or instituting a choir; in some there is no treasurer, in some no chancellor, because in these places there were no subjects provided for the exercise of their peculiar office. But the cathedrals refounded in Ireland in the twelfth and thirteenth centuries, mainly upon the model of Sarum and the northern churches of Europe, had a definite form and significance.

Let me say generally that their dignitaries were intended to be residents, each having his peculiar office, each having his mansion. The prebendaries for the most part seem to have served occasionally only. The chapter had the actual cure of souls in the cathedral; those

duties now commonly called, by a wrong limitation of the word, parochial, being exercised within the precinct of the cathedral, (to all intents and purposes a parish,) and inseparable from the daily service within the church itself. The vicars choral, where they existed, were, I have reason to think, (but I hope hereafter to show this more in detail,) the successors of the ancient Culdees, who were the collegiate clergy of the ancient Irish churches; and these vicars had their specified share in the duties of the cathedral, part being customarily taken by the capitular members, the rest by these vicars. There was thus a harmony in the whole system, now forgotten through the long existence of abuses in these churches; and were these things considered, the apparent anomalies in such churches as Emly, Ross, Lismore, and many other places would be explained.

Let us hope, even against hope, that in these days of larger information, our new commissioners may not follow in the steps of those who, some years ago, in utter ignorance of the true principles of the collegiate polity in Ireland, mutilated and well-nigh destroyed the cathedrals there.

I plead not as an antiquarian merely, but as a practical churchman. Mere antiquarianism, unconnected with the great facts of history or the interests of religion, has no charm for me. I care nothing in the abstract for the obits of abbots or deans, or records of bolls of wheat or barley, or for the acreages of ancient possessions. Nor have I any such love for the picturesque as to make me delight in looking at ruins, which with all my heart I desire to see restored, if possible, to the worship of God. But antiquarianism has a genuine charm when connected with the regular, organized, and solemn service of God, two things ever connected in my mind. The "*templa reficere*," to allude to your motto, has been the aspiration of my thoughts from very youthful times; and, unless hopelessly extinguished now by so-called Church reform, shall go with me to my grave. That old titles, old offices, ancient sanctuaries should be made again religiously effective, according to the blessed and reasonable order of the reformed, but Catholic, Church of England, is a feeling surely consistent with the most reverent sense of religion, and wholesome in itself.

Perhaps I have used too many words, and too diffuse a tautology; but out of the fulness of the heart the mouth must speak.

Let not one ancient foundation of the land be disturbed, but let there be a godly emulation to make all effective. Let there be no reform (most fallacious and inadequate this must be) to the low standard of England, despoiled as she was, not by our Reformation, or by our religion, but by an unjust monarch and by greedy courtiers, of so many of her collegiate churches. Let it be recognized—God grant that it may!—that even in Ireland, with its smaller dioceses, the number of her collegiate foundations is far less than a fervent and ardent piety would establish, if it could.

I cannot see why village churches, as some of our cathedrals are, should not be made shining lights in obscure regions; why their daily religious offices (performed fervently and really, even without choral heightenings) should not impart a visible sanctity to the place, and

healthfully perpetuate the holy memory of an ancient religious foundation, of a veritable House of God. Let the dignitaries and members of these churches be preserved, in order that they may vindicate the true dignity of their offices, in performing, in their several turns at least, the daily service of the sanctuary.

But above all things do not sacrifice those higher interests to considerations merely financial. Do not destroy a deanery, for instance, merely because it is poorly endowed, or because its endowment has passed away. Let it remain as a permanent witness of a Mother Church, entitled to the headship of one who has on this account precedence and honour in the Church. And so of all other members.

It has been said—only a whisper has reached me; and so hateful, so utterly hateful are such rumours, that I do all I can to stop my ears—that there is a plan for attaching the revenues of some obscure deaneries to others in more conspicuous places; that is, to destroy old landmarks, to degrade ancient churches, in order that Peter may be paid by Paul. The Church is to be revolutionized, that certain clergymen may *be made comfortable*: one of the main ideas of the first Cathedral Commission in England, which recommended that work of mischief now in operation. I hope that such a rumour is not true; and with all my heart I wish that any words of mine might help to rouse the Churchmen of Ireland, not only to resist such measures, but to aim at the real restoration to the most holy purposes, and to a legitimate reformation of the cathedrals of Ireland.¹

Believe me to be, my dear sir,

Faithfully yours,

JOHN JEBB.

Peterstow, Ross, Nov. 23, 1867.

GERMAN CAMPANOLOGY.

(Translated from the Organ für Christliche Kunst.)

IN former years several interesting inscriptions on bells have been made public in the "*Organ für Christliche Kunst*." We can now give some further information, which we owe to the researches of Hans Weiningers, of Regensburg.

Until now the bell at Gilching, near Bruck on the Amper, has been considered the most ancient one, bearing an inscription, in all Bavaria, and may date between the years 1162 and 1194; for the name of Arnoldus, priest of Giltekin, (me fecit,) occurs in documents during those years. It bears the names of the four Evangelists reversed. At Ingersbach, by Hengersberg, in

¹ I am not an Irish scholar, and fear the contempt of those who are, in consequence of a mistake in my last paper for August, p. 189, where I spoke of Domnach as meaning a stone church. I meant Damhliag, pronounced, I believe, *daleck*. Domnach is applied to the churches whose erection is attributed to S. Patrick; and the name of frequent occurrence, Donoughmore (Domnach-mor) means the Great Church, or house of God.

Lower Bavaria, hangs a bell with the inscription, "Anno MCXLIIII. (1144) ab incarnatione Domini facta est campana:" according to which this would be the older bell. It is painted with oil-colour, and has the form of a beehive, and not improbably came out of the workshops of the Niederaltaich cloister.

To assist in fixing the period it must be remarked, that until about the year 1370 the letters of the inscriptions were borrowed from the new Gothic large characters, thence to the middle of the sixteenth century from the pointed small characters, and since that time the modern alphabet has prevailed. Until the fourteenth century all inscriptions were composed in Latin; only since that time has the language of the country been employed.

Among the most ancient German inscriptions are those of Mutzig, in Elsass, one of which bears: "In sancte Mauricien ere so lute ich gar sere. Meister Andreas von Kolmar mathe mich. Anno Dni MCCC. (1350.) Amen." The other runs thus: "Gont ar in ze Messe, das Got ewer niemer firgesse. (Only go to mass, that GOD may never forget you.) Amen. Ave Maria."

Near Marburg, in Kurhessen, the chief bell of the parish church of the little town Biedenköpp bears the inscription;—

"Dum turbor, procul cedant ignis, grando, tonitru,
Fulgor, fames, pestis, gladius, Sathan et homo malignus."

In the year 1554, in Pföding, near Ingolstadt, the parish church, with its two towers, was burnt down. To this bears witness the large bell hanging on one of the towers, with the legend: "Anno salutis am Samstag nach Jubilate ist diese St. Leonharden geweihte Pfarrkirche in Pföding sambt zweien Thürmen und einer Glocke verbrunnen, und ich Gott zu ehren den besen Geistern zum widerstand desselben Jahrs wieder gossen worden." (In the year of Grace, on Saturday, after Jubilate, was this parish church in Pföding, dedicated to S. Leonard, burned, with two towers and a bell; and I, to honour GOD and to defy evil spirits, was cast again the same year.) On the lower border: "Campana loquitur. Vox mea sublimis depellit nubeculam. Hoc mihi Naturæ vis genuina dedit. In Gottes Namen goss mich Caspar Dietrich in Ingolstadt." (In GOD's Name Caspar Dietrich cast me in Ingolstadt.)

At Venray, (more correctly Weenrade,) in the Province of Limburg, is to be read:

"Anno Domini 1521. Jacob Venraid.
Ave Maria heit ik,
Al quaet vertreif ik (alle Gewitter vertreib' ich,)
Den doden beklaiçh ik,
Den lebenden roep ik."
(Ave Maria is my name,
All storms I drive away,
The dead I deplore,
The living I call.)

On the new large bell of the same:

"Den Naem Jesus is mi gegeven,
Wie Jesum volckt, sal eeuvelik leven,
Gelyk die Apostelen hebben gedaen,
Haeren arbeydt altoos mit Jesu bestaen,
Bliexem haegel donder can Jesus vertryen,
Alle dyvelen doet hy sidderen ende beven.
Petrus Verberckt, pastor in Venray, anno 1643."
(The Name of JESUS is given to me,
Who follows JESUS will ever live
As the Apostles did,
Who their work with JESUS always performed.

Lightning, hail, and thunder can JESUS drive away,
All devils makes He to tremble and shake.
Petrus Verberckt, Pastor in Venray in the year 1643.)

On the large bell at Erfurt is written :

“ Ich heisse Susanna und treibe die Teufel von danna.”
(My name is Susanna, and I drive the devils hence.)

On one in Stuttgart : “ Osanna heiss’ ich, der böse Feind fliebt mich,
(Osanna is my name, the foul fiend flies me,) Fulgura frango—noxia frango—
Campana debellat singula vana.”

In the cathedral tower of Schaffhausen is a bell cast in the year 1486, and having a circumference of 29 ft., which bears for inscription : “ Vivos voco, mortuos plango, fulgura frango,” the same that Schiller took as a motto to his “ Song of the Bell.” The inscription continues ; “ Miserere Domine populi, quem redemisti sanguine tuo. Anno Dom. MCCCCLXXXVI.” The inscription of the bell at Steckborn, near Constance, enlarges on the thought of Schiller’s motto :

“ Colo verum Deum,
Plebem voco et congreco clerum,
Divos adoro,
Festa decoro,
Defunctos ploro,
Pestem dæmonesque fugo.”

At Bergfelden, near Wöhringen, hangs a bell which bears the name of “ Susanna.” At the abolition of the small cloister, when the bell was being carried away, it uttered of itself :

“ Susanne, Susanne,
Z’ Bergfelde will i hange,
Z’ Bergfelde will i bleibe,
Will alle Wetter vertreibe.”
(Susanna, Susanna,
In Bergfelde will I hang,
In Bergfelde will I remain,
I will all weather drive away.)

An inscription at S. Paul’s, in Tyrol :

“ Anna Maria heiss’ ich,
Alle Wetter weiss’ ich,
Alle Wetter vertreib’ ich,
In St. Paul’s bleib’ ich.”
(Anna Maria is my name,
All weathers I know,
All weathers I drive away,
In S. Paul’s I live.)

At S. Emeran, in Regensburg, formerly a Benedictine cloister, now the parish church of the Upper town, the five bells cast after the fire in 1642 bear various Latin inscriptions. These refer more or less to storms, and, rendered into German, are somewhat as follows : “ Der grössten Jungfrau sei diese, die grösste Glocke mit Ton und Erz fussfällig dargebracht. Weichet, ihr Wolken, denn unser Gebet dringt bis zu ihrem mütterlichen Gnadenthron.” (To the greatest Virgin be this the greatest bell with tone and metal presented prostrate. Give way, ye clouds, for our prayer penetrates to her motherly throne of Grace.) “ Den hochseligen Bischöfen Emeran und Cölestin weihet diese Glocke Cölestin der Abt, (im Jahre 1658,) das Pflégkind seinen Patronen,

auf dass durch dieses Erzes Stimme zu schanden werde die Gewalt der Lüfte. O Himmel, sei günstig dem [Abt] Cölestin!" (To the blessed departed Bishops Emeran and Celestin this bell is consecrated, by Celestin, the abbot, (in the year 1658,) the foster-child of his patrons, in order that, through this metallic voice, the power of the air may be brought to shame. O Heaven, be gracious to the [Abbot] Celestin!) "Auf dieser Glocke siehest Du, wie der guten Dinge drei sind; Sanct Benedict, Sanct Wolfgang, und Sanct Dionis, durch deren Fürbitte der gebenedeite Gottvater uns vor allem Uebel behüten wolle." (On this bell seest thou how there are three good things: S. Benedict, S. Wolfgang, and S. Dionysius, through whose intercession GOD the FATHER ever blessed will protect us from all evil.) "Der rufenden Stimme und dem hoch fliegenden Adler zu Ehren geb' ich meinen Ton, damit hiedurch die Wolken zertheilt werden und das Gebet gen Himmel dringe." (I give my tone to the honour of the calling voice and the high-flying eagle, in order that the clouds may thereby be parted, and prayer penetrate to heaven.) "Auf den Schall der Glocke setzen sich die himmlischen Geister in Bewegung. Zweifelt nicht, sie werden nach Wunsch das Ungewitter stillen." (At the sound of the bell the heavenly spirits are set in movement. Doubt not, they will, according to [our] hopes, still the tempest.)

The inscription of the great bell of the Frauenkirche in Munich contains all that is usually brought together from several bells—name, founder, caster, effect, and period of the gift of the bell. The Tetragram expresses the Name of GOD, the JEHOVAH of the Hebrews without vowels. This holy Name of GOD should contribute to the driving away of storm and all misfortune:

" Susanna heiss' ich,
In Jesus und Lucas, Marcus und Matthäus und
Johannes Namen goss man mich.
Der Durchlauchtig hochgeborne Fürst und Herr
Albrecht bei Rhein,
und Herzog in Ober und Niederbaiern war
Stifter mein.
Von Regensburg her bracht man mich,
Die bösen Wetter vertreib' ich,
Den Tod erwehr' ich.
Hans Ernst goss mich,
Als man zählt von Gottes Gepurt
Tausend vierhundert drei dem neunzigsten Jahr.
Tetragrammaton."

(Susanna is my name,
In JESUS and Luke, Mark and Matthew and
John's name was I cast.
The Serene, high-born, Prince and Lord
Albert of the Rhine
and Duke in Upper and Lower Bavaria, was
my founder.
I was brought from Regensburg.
Evil weather I drive away,
Death I resist.
Hans Ernst cast me,
as it is computed from GOD's birth,
one thousand four hundred and three of the nineteenth year.
Tetragram.)

The great bell at Stain, near Immenstadt, in Allgäu, bears: "Ao. Dni. 1508, im Monat des Mayen ist die Glogg gossen worden, und Herr Hanc Caspar und Herr Hans von Laubenbergh beid Brüder, zu Wageck (bei Kempten) und Laubenbergerstein Ritter, hand daran geben 50 zentner Metall Gott zu

Ehren und Maria." (Anno Domini 1508, in the month of May, was this bell cast; and Herr Hans Caspar and Herr Hans von Laubenberg, two brothers, in Wageck, near Kempten, and Laubenbergstein Knight, have given 50 hundredweight of metal to the honour of God and Mary.) Round above is the Latin text, "Veni, Sancte Spiritus! reple Tuorum corda fidelium et Tui amoris in eis ignem accende qui per diversitatem linguarum gentes in unitate fidei congregasti. Alleluja!"

The largest bell at Süssenbach, near Regensburg, weighing from thirteen to fourteen hundredweight, bears round it the inscription:—"Caspar + Balthasar + Melchior + chunra(d) has (here follows the figure of a sitting hare) anno + mccccxxviii. (1478) + Mart(in) (a branch or a hedge) hec + ubi + campana + resonat + sint + omnia + sana + Amen +." On the side of the bell are the four Evangelists placed. Conrad Has of Regensburg has remarked that, among others, for S. Emeran, 1496, was cast the bell weighing 101 cwt.

In the valley of Grassauer near the borders of the Tyrol (Zollstation Clobenstein) in a little church called On-the-Streichen, are two bells, of which the larger has an inscription round it: "In der ern vnsrer fraven in dem namin sant vlkis," Ulrich. (In honour of our Lady, in the name of S. Ulrich.) The smaller, in reversed letters, is thus deciphered: "Ave Maria gracia plena dom(i)nus tecum." Such reversed inscriptions are not rare. The founders of the bells produced the writing just as they were accustomed to write them: that this reverse way should afterwards give any one trouble to decipher was never thought of by these people in their happy carelessness.

In allusion to an antiphon, at Romanshorn on the Bodensee:

"In omnem terram sonuit sonus Apostolorum,
Obsequio quorum Apostola vocor eorum.—1538."

(In die ganze Welt hinaus tönte die Stimme der Apostel,
Man nennt mich die Botin zu ihren Diensten.)

(In the whole world sounded the voice of the Apostles,
I am called the messenger in their service.)

The bell at Bruckbach, near Allenthann, near Regensburg: "+ Kaspar + Balthasar + Melcher + maisder + hans + hirsdafter (Hirsdorfer, Hirschdorfer) + Gloen + giser + anno + dm + mcccc vn (und) xviii (1418)." (Kaspar, Balthasar, Melchior, Master Hans, Herschdarfer, caster of bells, the year of our LORD, 1418.)

In Hamm, near Düsseldorf: "Maria heiss'ich, Got sieht mich. S. Blasius und S. Catharina luden mieh. Anno Domini mdccvi. gois Iver Werth." (Maria is my name, God sees me. S. Blasius and S. Catherine guided me. Anno Domini 1706, cast Iver Werth.) On the second: "Maria heissen ich, zu eren Gottes luden mich. Hartmann von Alkter gohs mich, Ano Domini 1684. O et A nos adjuva." (Maria they call me, to the honour of God they led me. Hartmann von Alkter cast me Anno Dom. 1684. O et A nos adjuva.) This A and Ω are often found on old church pictures at the top, or in the nimbus of God the FATHER, or else with the cipher of CHRIST: "I am the Alpha and the Omega, says the LORD." Isa. xli. 4, xlv. 6.

A bell of the founder of S. Florian in Austria near the Enns, gives also its weight, which seldom happens, while it is inscribed: "Anno Dni mccccxviii sub Hainrico, præposito de xxvii. centenariis, facta su +. Excitet ecclesiæ fratres campana Marie * Semper adorandum seu vigilandum."

Of the various sizes, and weights of the bells, their cast, and the supposed quantity of silver contained in them, we shall speak later.

At Linde, in the old market, the largest bell has the following inscription: "Anno Domini MvCXXIIII (1524) dar bi goet arndt blome mi, sanctus jorius heite ick, dat weder verstur ick, dei leiffendigen rope ick, dei doden dei boivemde ub, dei gadeshuslüde, her peter van dem rine, tue schulte ebbel hilgenveld

acghim bente (im Jahre des Herrn 1524 dabei goss mich Arndt Blume, Sanct Georg heisse ich, das Wetter verstöre ich, die Lebendigen rufe ich, die Todten wie die Verfehmtten, die Gotteshausleute. Herr Peter von dem Rheine, zwei Schulzen Abel Hilgenfeld, Joachim Bente." (In the year of the LORD 1524 Arndt Blume cast me. S. George is my name, I disturb the weatber, I call the living, the dead as well as the condemned, the people of the House of God. Herr Peter of the Rhine, two bailiffs, Abel Hilgenfeld, Joachim Bente.)

At Niederdorf, near the castle of Welsberg in Oberpusterthale, are inscribed on the two bells cast in 1792 by Grasmaier in Brixen the words:

" Ich weck den Geist zur Schuldigkeit,
 Ich sing' den Leib zur Ruh.
 Ich tön' durch Luft und Wolkenstreit,
 All Uebel (ent)fernen thu."
 (I wake the spirit to duty,
 I sing the body to rest.
 I strike through the strife of air and clouds,
 All evil do I banish.)

The most frequent inscription on Bavarian bells, especially of later times is:

" O rex gloriæ, veni Christe cum pace !"

Many bells of the latter part of the last century in the neighbourhood of Regensburg bear the phrase :

" Aus dem Feuer floss ich,
 Hans Schelchshorn (Schellhorn) goss mich ;"
 (Out of the fire I flowed,
 Hans Schelchshorn (Schellhorn) cast me ;)

as a bell caster of that name lived in the said town. In harmony with the conceptions of the Protestants, the great bell of the Frauenkirche in Jüterbogk of 1697, bears the following :

" Mir gilt nicht Weih noch Tauf, ein antichristlich zeichen,
 Doch soll mein heller Klang zum Gottesdienst gereichen,
 Gott lass mich alle zeit zu deiner Ehre schallen
 Und ja mich wiederum in alten Missbrauch fallen,
 Bis dass der Tag des Herrn erscheint zum Gericht
 Und mit dem letzten Knall die Welt in Stücke bricht."
 (I received neither consecration nor baptism, an anti-Christian sign
 Yet shall my clear tone redound to God's worship,
 God grant me at all times to ring to Thine honour,
 And never more fall into ancient misuse,
 Until the day of the LORD rises to judgment
 And with the last trump the world breaks to pieces.)

MONUMENT TO THE REV. J. M. NEALE.

WE deeply regret to have to state that we find ourselves compelled to abandon our intention of offering the monument of our honoured and lamented co-founder and fellow-labourer, John Mason Neale, in East Grinstead churchyard. We have no wish to discuss the reasons of this change of plan. It is sufficient to say that they are the result of

circumstances, and not of any fault on the part of the Committee of the Ecclesiological Society.

It has, therefore, been proposed by some of his friends of the Ecclesiological Society to devote one of the sculptured panels of the new reredos of S. Andrew's church, Wells Street, as their memorial to him.

THE NEW LAW COURTS.

A WELL-WRITTEN letter, signed "Lincolniensis," has recently appeared in the *Times*, showing (what has been done by several other writers) the inconvenience and questionable legality of the recommendation of a divided award. This brought forth an article characterized with the usual inaccuracy and unscrupulous assertion of "the leading Journal." The article, however, was so far valuable that it drew a very complete answer to the only practical suggestion contained in it from Mr. Field, the Secretary to the Commission, who said (just as we have already maintained) that the Commission have now such ample information as to the plans, and have so entirely made up their mind about it, that any competent architect would now be able to make a satisfactory plan.

ANCIENT WALL-PAINTING.

To the Editor of the Ecclesiologist.

SIR,—It may interest the readers of the *Ecclesiologist* to be informed that during repairs, &c., now in progress under my direction at S. Mary's church, Yaxley, in Suffolk, several indications of ancient wall-painting have been discovered. The greater portion of these however are, unfortunately, but fragmentary and in so damaged a condition as to present but little more than mere evidence of their former existence. On the west wall above the door of the staircase leading into the parvise of the porch are traces of a scroll diaper, and portions of a nimbed figure. And on the east wall of the nave above the chancel-arch—the usual position for this subject in our English churches—are the remains of a very interesting Doom or Last Judgment, in a more perfect and intelligible state than the rest, though still much injured both by alterations made in the church subsequently to the original execution of the picture, and by the repeated whitewashings, &c., of still later years. The date of this latter painting would appear to be contemporaneous with the portions of the fabric which owe their erection to the Decorated or Middle-Pointed period. The bold dark outline and other characteristics of drawing seem to refer it to this age. The subject exhibits for the most part the usual treatment. In the upper centre has been our

LORD in Majesty—a small portion of the rainbow on which His Figure was seated being still traceable on one side : and on the right and on the left of the position of our LORD, but lower in the composition, are faintly discernible drawings, in each case, of an angel and the robes of a kneeling figure. In many pictures of the Doom, the figures of the Blessed Virgin and S. John occupy like positions, and are similarly introduced by angels to the notice, as it were, of our LORD. Possibly such may have been the representation here ; it must be left in this instance, however, to conjecture, since of the central portions of the subject nothing now remains but what has just been stated. The loss of this is attributable to the insertion of a window of Perpendicular date in the eastern gable of the nave ;—which appears to have been introduced at a period when the original Decorated walls of the nave were heightened and a Perpendicular clerestory formed, and a new roof of this date placed thereon. The other, or lower, portions of the picture are in fair preservation, considering the damage entailed by the operation just noticed, and by the frequent whitewashing and the rough usage they have been subjected to. On the north side of the arch, and the right hand of our LORD, are exhibited, in the highest portion which now remains, traces of the gates and steps of ascent to a walled and battlemented city : immediately below which are a number of nude figures apparently directing their steps towards the heavenly mansion thus represented. The attitudes and expressions of these figures are very varied, and the grouping by no means unartistically treated. Below these and continued quite down into the spandril of the chancel arch are more minute figures, represented as rising from the grave, some from the earth, some from tombs. On the south side, the left of our LORD, occupying a corresponding position, as to level, to that of the larger figures on the opposite side, are a number of similar nude figures, but here accompanied by devils, who appear to be urging and forcing them downwards to the open jaws of hell, represented in the usual conventional form of a huge mouth, into which some appear to have fallen, who are already in the everlasting fire. The foreshortening of one prominent figure in this group, whose heels are seized by a demon who is thus throwing him into the abyss is very effectively managed. The remaining portions of the spandril on this side of the arch are painted to represent rocky ground, from which jets of flame and smoke are here and there arising. The paintings on this, the south side, are, it may be observed, in much better condition than are those on the north. And this is to be attributed to the fact that the first had been protected by being overlaid with a thick coat of modern plaster, which fell away almost bodily under the plastering trowel ; no key for its adhesion, fortunately for the painting, having been provided for its reception when put on.

I am, Mr. Editor, yours obediently,
E. L. B.

P.S.—I have omitted to mention that there exists also in the church a very fine roodscreen, which has been profusely ornamented with painting and gilding. The upper part of this screen, which has been

denuded of much of its original tracery and other ornament, has been painted over in a dark brown colour, in modern times, but the lower part has not been subjected to this process, and still shows much of its ancient colouring on the mouldings, carved tracery, and also in the panels. The latter have been enriched with painted figures of saints, on richly diapered grounds, executed in relief, in a stamped mastic, and gilt. There were originally eight of these figures, of which two, which formerly occupied the central panels on the north side, are now destroyed, leaving six others comparatively perfect. The latter represent,—commencing with the extreme north panel, S. Ursula : in the two next panels, as before said, the figures are effaced ; on the fourth panel, that immediately north of the doorway, S. Catherine. The four panels on the south side contain respectively, S. Mary Magdalene, next the doorway : S. Barbara, S. Dorothy, and S. Cicely. Some of these figures are remarkably well drawn. They appear to be of a date late in the fifteenth century, and exhibit much of a foreign character in execution. The screen itself is of the same age. Above this screen, the rood-loft having been removed, the chancel arch was filled up with boarding, and on this were painted the Ten Commandments, bearing date the same year as the promulgation of the Canon for affixing such at the east end of the *church*. A parallel instance of the Commandments being thus placed existed, until very lately, at Bramfield, in Suffolk, and a like instance still shows itself at Walberswick, Suffolk. I may add that the east bay of the nave at Yaxley was, as is common in Norfolk and Suffolk churches, enriched with painting, the rest being without colour.

VESTURE OF THE CLERGY.

To the Editor of the Ecclesiologist.

SIR,—I observe that in your editorial article upon the Report of the so-called Ritual Commission you designate the term “vesture,” as applied to the whole apparatus of ministerial dress, novel and unecclesiastical. Whatever may be the soundness or value of that Report in itself, which it is not my intention to discuss, I do not think that it can fairly be said to be open to this particular imputation : for if you will look at the famous rubric before the Communion Service of 1549, upon which the vestment controversy hinges, you will observe that “vesture” is there used in the same general sense in which the Commissioners use it, in distinction to the particular articles of dress “vestment or cope,” “albe,” and “tunicle.”

Yours, &c.,

LONDINIENSIS.

THE WOODWORK IN THORVERTON CHURCH.

[WE are requested by Mr. Radford to print the following letter, in supplement to a notice of the subject which appeared in our last number.—ED.]

To the Editor of the Exeter and Plymouth Gazette.

SIR,—Perhaps you will kindly permit me, as the person alluded to by Archdeacon Freeman, to make a few remarks on his letter:—

1. It is only fair to Mr. Ellacombe to say that I was not in the chair, as the Archdeacon supposes, which was occupied by him, lest people should think that the remarks on Thorverton church were his, not mine.

2. The Archdeacon says, the only question is, whether we should introduce other types into our churches than those which prevail in the county or diocese. He must allow me to say that this was by no means the question in my mind, but a much narrower one, viz., whether the particular woodwork recently placed in Thorverton church is suitable to that particular church, and not whether *any* style of woodwork different from that usually found in our Devonshire churches could be legitimately introduced into that or any other church of the county.

The archdeacon seems to me slightly to misapprehend the purport of my remarks even now, and to imagine that I was implying some offence against what one might call the grammatical rules of architecture in the matter of style, in my remarks on Thorverton church. My own knowledge of architectural details is too slight for me to have presumed to pass any technical judgment of this kind. What I meant was something considerably different from this. It seems to me that every church has a distinctive and individual character of its own, independently of its date and technical style. How different, for instance, is the character of those late but remarkable churches on the Welsh Border, Wrexham, Mold, and Gresford, from that of our own churches in Devon, though of about the same age.

What I was contending for was, that every design, whether for the restoration of the fabric of one of our churches, or for the supply of new fittings for it, should be specially made for, and distinctively adapted to, the individual character of the particular church, so that the new work might strike one at first sight as in perfect harmony with the old. This work of designing seems to me to be as distinctively the function of the professional architect, as drawing deeds and making wills is of the lawyer, or writing prescriptions of the physician. One may be unfortunate in the selection of either one's legal or one's medical adviser, as the Archdeacon seems to have been in the choice of his architect, but one would not think it on that account a wise course to become one's own lawyer or one's own doctor.

Will the Archdeacon kindly forgive my saying the difficulty with his architect was just one of those occasions when the advice of our society might have been sought with advantage, and I take this opportunity of letting your readers know that this advice is always to be had gratuitously on all architectural matters. Seeing that the committee consists of both professional architects and amateurs who are constantly engaged in architectural criticism (a very different thing from architectural design,) nothing can be lost by applying for it, as no one is obliged to follow its suggestions, and very frequently most valuable hints may be obtained.

It is always, sir, a most ungracious task to criticize anywise unfavourably a work done in God's house, which bears so unmistakeably on the face of it the mark of costliness, of money being expended with no sparing hand; but, in

the present case, the extreme beauty of the work itself, as well as the well-known architectural taste of the Archdeacon, combine in rendering it the more dangerous as an example, and, consequently, to demand that attention should be drawn to what one conceives to be a faulty principle underlying what is in itself so attractive. At the same time, while calling attention to the incongruity to be avoided, I should be sorry indeed not equally to appreciate the munificence to be followed. There is one way in which, indeed, all unfavourable criticism may, to a great extent, be disarmed, viz., by bringing every other portion of the church into harmony with the new woodwork. With a grand, dignified altar, sufficiently raised to meet one's eye from every point, one would cease to feel the poppy-heads so painfully obtrusive, and, with walls and roof glowing with richness, one would no longer feel the incongruity of mere furniture being the engrossing object of attention; and although one would feel that one was no longer looking on the ancient church of Thorverton restored in its entirety, but a transformation, it would still be a transformation with which few would like to find fault.

I have but to acknowledge the very courteous tone of the Archdeacon's letter,
And remain, yours, very faithfully,
W. T. A. RADFORD.

S. MARY'S, BLOXHAM, OXFORDSHIRE.

WE preface a notice of the restoration of this church by a description of the building, from the pen of Mr. G. E. Street, the architect who has had charge of the work.

"The church of S. Mary, Bloxham, is well known as one of the largest and finest village churches in the diocese of Oxford, and one which illustrates moreover almost every phase of the developement of Gothic architecture in England. The plan is very peculiar, the width from north to south of the nave and its aisles being greater than the length from east to west. The church seems to have been founded in the twelfth century, though the only portions of the work of this age are fragments of mouldings which have been reused in subsequent alterations. In the early part of the thirteenth century the nave and its north and south aisles were built; at the end of the same century it seems likely that the aisles were enlarged, and a small north transept erected. The tracery of the windows of this period is unusually good, and all the details admirably wrought. At about the same time the twelfth century chancel appears to have been taken down and entirely rebuilt; the windows and other details in this new work are very simple, but at the same time almost unique for the singular way in which older stones, carved with chevrons and other Romanesque enrichments, have been used for the inside arches of all the windows. During the repairs traces of the ancient sedilia and piscina have been discovered, which will be replaced.

"The doorway in the south porch is of the thirteenth century, and here too the twelfth century stones seem to have been reused in the same way; they are of two colours, red and white, used alternately. This porch is remarkable in other ways, its lower stage is groined in stone, and above it are two other stages, making the whole of three stories in height. One of the upper rooms had a fire-place, and the chimney still remains, though it does not show from below, as it finishes flush with the parapet.

"The doorway of the north porch is of great beauty, and there are remains of a handsome roof. This will be carefully restored.

"The grandest work here of the fourteenth century was the western tower and spire. A well-known local saying describes it and two neighbouring

steeple as 'length, strength, and beauty:' and so perfect is the steeple of Bloxham in all three qualities, that it might with more justice be said, that whilst many other steeples have one of the three, Bloxham has all of them in just the right degree. The transition from the square tower to the octagonal spire is contrived with great skill and beautiful effect. The belfry stage is octagonal, and has at each angle a lofty pinnacle, which rises above the base of the spire, and gives the whole outline that pyramidal character which is usually so much admired.

"In the fifteenth century very considerable alterations were made: a clerestory was erected over the thirteenth century arches of the nave, and a flat roof substituted for the old steep-pitched roof (the outline of which is still seen against the tower,) and an elaborate chapel was built on the south side to the east of the porch.

"Some of the details are so unusual in their character as to deserve mention. The west door is remarkable for the sculpture of the Last Judgment, with which it is adorned: this is all wrought on the wall above and on each side of the door arch; in the centre is our LORD, on either side the apostles, and beyond them on the right of our LORD the resurrection, and on His left the pains of hell: angels holding the instruments of the passion are carved on each side of the figure of our LORD.

"The west window of the north aisle has a large cross introduced in its tracery, and on the centre of this is sculptured the head of our LORD, whilst at the ends of the arms are the four Evangelistic symbols. A shaft between the north aisle and north transept has a singularly sculptured capital which requires much study for the elucidation of its meaning. The old roodscreen remains in the church, though not in its old place: its lower panels have been richly painted with figures of saints. Finally there is a fine thirteenth century church-chest.

"Fortunately most of the old fifteenth century roofs had been retained, and though they all needed extensive repairs, they have been preserved. The whole work done has necessitated the most cautious repair of previously existing features. Not a single old feature has been altered or destroyed, the sole object of both the Committee and the architect having been the preservation of the old work of every date in its integrity, with no more repairs than were absolutely essential, and no scraping or cleaning beyond what was required for the removal of paint and whitewash.

"All the fittings and furniture of the church will be renewed; the floors also will all be new, as well as the furniture of the chancel, the pulpit, &c.; a bad western gallery has been taken down and the tower thrown open to the church."

"The committee of restoration consisted of most of the clergy and leading laity of the neighbourhood, who were aided by a donation of £700 from Eton College. The total cost of the restoration has been about £6,000, the whole of which, with the exception of the £700 from Eton College, has been raised by private subscriptions. The cost of the chancel was £1,200.

"The work of restoration, which was much needed, the church having fallen into a disreputable state of decay and general neglect, was commenced early last year. The architect was Mr. G. E. Street, A.R.A., and the builders were Messrs. Kimberley of Banbury for the body of the church, Barrett of Bloxham for the chancel, and Earp of London for the reredos. The latter is composed of alabaster, Caen stone, and Purbeck and Devonshire marble. The chancel is further adorned by an altar and the representation of the Crucifixion, the latter being of beautiful execution. The altar is adorned with some massive candlesticks and candles of gigantic proportions, and is vested with a beautiful altar-cloth worked by ladies of the parish, assisted by three others, formerly resident here. A row of smaller candles surmounts the screen, dividing the chancel from the body of the church. The roof of the nave is quite new, the material being

English oak. In the north transept all the rafters with one exception have been taken out, to show the character of the old work. In the Milcombe chapelry the monument of the Thorneycroft family has been removed from the east window, which it partly blocked up, and placed on the west. In this chapelry has been erected a new altar of Warwick stone, presented by Mr. Street, the architect. It is intended that this chapelry shall be henceforth used for the morning and evening daily prayers of the church. All the windows of the church have been reglazed with cathedral rolled plate glass, of two tints, and the floor has been laid with Godwin's encaustic tiles, the patterns copied from the old tiles found in the church. The north porch has been reroofed, and brought out in its original dimensions. The cusped rafters are copied in detail from one in the First-Pointed style, which was found in the course of the restoration, buried in lath and plaster. They are of curious design. The tower arch, which has been long blocked up by a lath and plaster partition, has been opened, and the organ gallery, long an eyesore to the lovers of Gothic architecture, has been pulled down. A new chamber has been built for the organ, in the chancel. One floor of the tower has been taken out and the other restored. The chancel roodscreen has been replaced by Mr. Barrett of Bloxham, the work of redecoration being performed by Mr. Charles Cottam, of Banbury, from designs of the original structure. The new pulpit is of Caen stone, and is very beautifully carved and decorated. The tracery of four chancel windows has been renovated, and has a very pleasing effect, and the English oak screen which divides the Milcombe chapelry from the south aisle of the church has been made by Mr. Kimberley of Banbury. Messrs. Maw supplied the tiles for the reredos. The open box pews have been removed, and have been replaced by open back seats. The organ is as yet unfinished. It will be enlarged greatly, at a cost of £210.

"Such are the leading features of the restored internal architecture of Bloxham church, the effect of which, when fully completed, will undoubtedly be to render it one of the most perfect specimens of those glorious ecclesiastical edifices, which the piety of our remote forefathers originated, and which in too many instances the combined bad taste, penuriousness, and indifference of a more recent generation, have done their best to spoil and disfigure. During the process of restoration, several curious relics of ancient architecture have been brought to light:—in particular, a *parvise* or priest's room window in the south aisle, some ten feet from the ground; a window on the south side of the chancel, from which the sacrament was presented to persons afflicted with leprosy (?): a fresco on the north wall, representing S. Christopher carrying the SAVIOUR across the sea; and another of hell. These wall pictures are much defaced; that of S. Christopher in particular showing little but the one arm and leg, and red shirt of the saint, together with some water and fishes. In addition to these frescoes, the *sedilia* and *piscina*, which had been built up, have been again restored to light."

WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

[THE following extracts from the Report of this Society for 1866 give a view of the chief ecclesiological works lately undertaken in that diocese :—]

"The new erections and the restorations upon which your committee have to report on the present occasion, are neither so numerous nor so important as they were last year.

"A small church, erected a year or two ago at *Cowleigh*, near Malvern, was consecrated in June. It was designed by Mr. Street, and consists of chancel with vestry, nave, north and south aisles, and a bell-gable rising from the north side of the eastern gable of the nave. The style adopted is Early-Pointed, with details of a foreign type, some of which are quaint rather than elegant; as, e.g., the nave arcades, the unchamfered arches of which die into the circular piers without any abaci or other projecting moulding; and the clerestory windows have the appearance of being the heads of circular tre-foiled lights, cut off at the spring of the arch by the aisle roofs. It is, however, a church-like structure, well suited to its picturesque position, on sloping ground at the north-western extremity of the Malvern Hills; and the internal arrangements are very good.

"The chancel is elevated three steps above the level of the nave, and is further marked by a low stone screen, from which, on the south side, projects a semicircular open pulpit, formed of marble shafts supporting a moulded stone cornice. On either side of the chancel are seats for the clergy and choir. Three steps lead up to the sanctuary, which is furnished with a massive altar-table, sedilia, credence, and piscina. The nave is paved throughout with tiles, and seated with plain deal benches. The roofs of the nave and chancel are boarded beneath the rafters, the former being strengthened with tie-beams and king-posts. The windows are combinations of lancets—couplets, triplets, and a four-light—those at the east and west ends having pierced foliated circles in their heads. Three of them are filled with stained glass; and amongst the fittings are two handsome candelabra in the sanctuary, and a magnificent brass eagle lectern, executed by Hardman, and presented to the church by Lady Sudeley.

"One of those much needed but rarely to be found structures, a *workhouse chapel*, has been erected at Kidderminster, by public subscription, through the exertions of the estimable vicar of that important parish. It was designed by Mr. Hopkins, who, at the very moderate cost of £700, has produced an ecclesiastical-looking and appropriate building, capable of accommodating 270 persons—adults and children. It is built of red brick, the ground-plan comprising sanctuary, small chancel, and nave, all under one steep-pitched roof. It is lighted by a triplet at the east end, a four-light traceried window at the west, and single lancets at the sides, except in the easternmost bays of the nave, which have each a plain two-light window under a transverse gable.

"The works at the *cathedral* have steadily progressed during the past year, and when the contracts now in hand are completed, nothing will remain to be done, as far as regards the exterior of the church; the refectory and the great gateway being then the only unrestored buildings connected with the ancient conventual establishment, excepting, of course, the Guesten Hall, and other structures that have been purposely demolished.

"The dilapidated stonework on the exterior of the south clerestory and aisle of the nave has been renewed, and the window tracery made good. The restoration of the cloisters is now being rapidly proceeded with. The plaster and colour-wash have been removed from the north and west walks, revealing the carved bosses of the groining and the variously-tinted stone with admirable effect. The wretched stonework of the windows, inserted more than a century ago, (at a cost of £12 a window,) has given place to appropriate Third-Pointed tracery copied from that round the chapter-house doorway, and, no doubt, a reproduction of the original design. In the western walk the vaulting was found to be in a dangerous state of dilapidation, and the eastern wall had long been many inches out of the perpendicular. These defects have been remedied, so as to allow of the removal of four heavy buttresses which had been erected to support the leaning wall. The triforium over the south aisle of the nave has been fitted up as a library,

for which purpose it is admirably adapted. The refacing of the tower is being carefully proceeded with, the workmen being now engaged upon the upper stage. A great improvement as regards the appearance of the north side of the building, and especially of the porch, has been effected by lowering the surrounding soil to a depth of four or five feet, so as to expose the base mouldings to view; and instead of descending a flight of seven steps within the porch, the floor is now a step above the level of the road outside. Your committee cannot, however, but regret the demolition of three out of the four bays that formed the ancient charnel-house crypt, in order to lower the drive to the deanery to the same level as the road in College-yard.

"Nothing has yet been determined upon with respect to the rearrangement of the choir, except the position of the organ, which the committee are happy to say will be in the second bay from the tower on the north side of the choir.

"The *chantry*, at the east end of the parish church of *Kidderminster*, long used as a grammar school, and for the last few years as a place for church meetings, choir practising, &c., has been thoroughly restored, and a new roof added, under the direction of Mr. Hopkins, the cost being defrayed by the Earl of Dudley. The same architect has also designed a new reredos, and superintended other alterations at the east end of *S. George's* church, in this town, one of the costly structures erected under the auspices of the Church Commissioners about 1824. It consists of an immense galleried nave, capable of accommodating more than 2,000 persons, a western tower, and a wide, though shallow, sanctuary recess, with a circular east window, beneath which was a wooden reredos, decked with cusps, crockets, tracery, &c., of cast-iron, and placed several feet in advance of the east wall, the intervening space being occupied by closets opening into the vestry behind. The altar rails enclosed a very small semicircular space, slightly raised above the level of the nave floor, and overhung by two pulpits—one for prayers, and the other for sermons—of immense height. These arrangements have all been done away with, and an exceedingly handsome and effective stone reredos, designed by Mr. Hopkins, and executed by Forsyth, of Worcester, and of large dimensions—about 28 ft. wide by 22 ft. high—has been erected against the east wall. In the centre is a fine group of sculpture, representing the Ascension of our LORD, within a trefoil-headed compartment, having a marble shaft on each side, and a gable, terminating in an alabaster cross above. The rest of the composition is separated into three divisions by horizontal bands of incised work and coloured stone, the whole being surmounted by a carved and moulded cornice. In the upper division are four quatrefoils containing carved representations of the evangelistic symbols, the remainder of the space being ornamented with a rich inlaid diaper of marble and alabaster. The middle compartment is enriched with carved diaper work, whilst the lowest division is left quite plain. The sanctuary floor is well raised above that of the nave, and paved with rich tiles from Godwin's manufactory. The brass railing, by Skidmore, is very elaborate, and from it rise two large gas-standards. A low prayer-desk stands on one side, westward of the sanctuary, the pulpit on the other, and the eagle lectern in the middle. The circular east window (the tracery of which, and of all the other windows, is of cast-iron) was filled with stained glass by O'Connor a few years ago, and the surrounding plain wall space has been decorated with colour by Mr. Preedy.

"The committee hope that a further improvement in the arrangements of this church will be effected ere long, by forming a ritual chancel, with seats for the choristers, at the east end of the nave, and removing the organ from the west gallery to a suitable position near the choir.

"The Late Third-Pointed church of *S. Lawrence, Evesham*, after remaining roofless and disused for many years, was restored in 1836, with the very best intentions on the part of the promoters that the work should be done in the

best manner; and it was at that time generally considered to be a very correct restoration, both architecturally and ritually—a proof of the rapid progress made since then in the study and knowledge of right principles of church architecture and arrangement. The chancel and nave are of precisely the same width and design, and nearly of equal length, the only division between them being marked by a small space of blank wall on either side where the rood-loft stood. At this point two pulpits, in accordance with the fashion then prevalent, were placed, all the seats eastward of them being made to face due west, without any central passage. Some stained glass windows, and a reredos of very poor design have since been erected; and further alterations are now in progress, including the seating the easternmost bay of the chancel longitudinally, placing a low prayer-desk on the south side, and the pulpit against the opposite pier. The westward-looking seats are to be turned round, those at the ends of the aisles being made to face north and south. The blank walls before mentioned have been cut through, to form openings wherein to place the stoves; a convenient arrangement, doubtless, so far as warming the church is concerned, but an undesirable innovation upon an original feature of the building, and calculated to impair the stability of the fabric. In the easternmost bay but one, on the north side, a doorway has been opened beneath and running up into one of the windows, the hollow moulding in the jambs of which has been continued down to the ground outside the door-jambs, with absurd effect. These alterations are, no doubt, an improvement upon the previous condition of the church; but it is to be regretted that a thorough rearrangement of the fittings could not be carried out, so as to have a central passage between the seats, and the organ and choir in their proper positions. The committee must also express the strongest disapprobation of the practice of making alterations, however trifling, in our ancient churches, without the superintendence of a professional man well skilled in ecclesiastical architecture. To the neglect of this rule may be attributed most of the injuries that have been inflicted upon churches in the neighbourhood of Evesham, as well as in other parts of the diocese.

“The church of *Stoke Prior* has been again enriched, through the munificence of J. Corbett, Esq., who has filled all the side windows with pattern and diaper glass, besides bearing the whole expense of the stonework and glass for the west window.

“The cross erected to mark the site of the old church at *Newland*, judging from the unsatisfactory result, is another instance of the want of professional superintendence. It is a lofty erection of the Irish type of cross, and its unpleasing effect appears to be due, in a great measure, to the fact of the massive square base and shaft rising from a substructure of octagonally-arranged steps—a reversal of all true principles of design in a tapering structure.

“The chancel of the curious timber church just mentioned has been faithfully reconstructed, under the direction of Mr. Hopkins, and attached to the cloister of the *Beauchamp* almshouses, to serve as a lych-house.

“Some decorative colour has been applied to the walls of *S. Stephen's church, Worcester*, from the designs of Mr. Preedy. On each side of the east window are half-length figures of angels, within quatrefoil compartments, the rest of the wall-space being covered with diapers and ornamental devices. The organ-pipes have likewise been enriched with colour; and over the windows and other arches in the chancel appropriate texts have been inscribed. The cheerless effect of the plain plastered walls is greatly relieved by these decorations, but they are by no means so satisfactory as the same artist's works at *Newland* church, noticed in last year's Report.

“A new church has been erected at *Radway*, in Warwickshire, from the designs of Mr. Buckeridge, of Oxford; but the committee have had no opportunity of forming an opinion as to the manner in which this and other

works in that part of the diocese have been carried out, either by inspecting the plans or the buildings themselves.

"Amongst the most important new works contemplated or in progress, may be mentioned the rebuilding of *Madresfield church*, and the enlargement and rearrangement of *S. Luke's, Headless Cross*, and *Ipsley church*, by Mr. Preedy; the erection of a new church in the parish of *Rowley Regis*; the rebuilding of the churches of *Hallow*, near Worcester, and *Churchill*, near Kidderminster; the enlargement of *Bromsgrove Grammar School chapel*, and the rearrangement of *S. Nicholas'*, and *S. George's, Worcester*—all under the direction of Mr. Hopkins; and the proposed new church of *S. Nicholas, at Droitwich*, by Mr. Smith.

"While congratulating the members upon the progress that has been made in all branches of ecclesiastical art during the last few years, your committee have also pleasure in noting a few instances of improved taste in the domestic and secular buildings of the district, as, for example, two mansions in course of erection near Worcester, the Ophthalmic Institution in the same city, and the College Boarding Houses at Malvern. Two Nonconformist chapels recently erected at Worcester, though possessing very little merit in an artistic point of view, also testify to the rapidly spreading appreciation of that style of architecture which, in the opinion of the committee, is best adapted to the climate, scenery, and associations of our country, being, at the same time, capable of satisfying all the requirements of the nineteenth, as it was those of the fourteenth, century."

NEW CHURCHES.

S. Bartholomew's Church, in Sealand, Flint,—a part of the parish of Hawarden, cut off from the rest of the parish by the channel of the River Dee,—was consecrated October 15, by the Bishop of S. Asaph. The erection of this church was chiefly promoted by the River Dee Company for the benefit of their tenants, the whole township of Sealand being their property, with the concurrence and co-operation of the Rector and Patron of Hawarden. The architect was Mr. Douglas, of Chester. The church has rather a picturesque outline, and is built of red sand-stone from Helsby. It consists of a spacious nave without aisles, chancel with tower on its south side, and a porch on the south of the nave. There is also a shallow transeptal projection on the north of the nave for placing an organ. The architectural character is early Middle-Pointed, but the use of the toothed ornament in some parts rather savours of First-Pointed. The north and south windows of the nave are mostly of two lights with trefoil bands, with an arch over them internally only. But the west window is of more elaborate design, being of four lights of geometrical tracery, presenting, externally, shafts with rich capitals of foliage. The roofs are of good pitch and covered with slates,—that of the nave having open timber work upon stone corbels. The organ chamber has a window of plate tracery, a number of circles ranged round a quatrefoil. The arch opening to the organ chamber is a very plain one: that to the chancel far more ornate, on shafts which have square abaci, with toothed ornament and capitals of foliage. The chancel has an east window of good character,

filled with coloured glass, by Hardman, representing the Crucifixion. The north-east and south-east windows are trefoil-headed single lancets; that at the north-west has two similar lancets with a central shaft having capitals of foliage. There are two sedilia on the south of the altar with plain finished triangular canopies and a central shaft. There is a credence in the south-east angle. The roof of the chancel is covered with moulded ribs and coloured blue and gold. The church is wholly free and open, and at present fitted with chairs: the front seats of the nave only having been finished, which are of oak, and have some open quatrefoil panelling. The chancel stalls are not finished, the desk only being complete. The floors are laid with tiles, those of the chancel being of more ornamental character. The pulpit is of stone, and has some courses of toothed ornament. The font has an octagonal stone bowl, sculptured with various emblems, on an octagonal stem surrounded by four black marble shafts, with capitals of varied foliage. The whole of the interior has the walls of bare stone. The south porch has a lofty pitch, and is wholly of stone, with an arched roof, altogether of solid and good construction. The tower in its lower part forms the vestry, whence is a communication with the pulpit—it has double belfry windows, over which is a bold corbel-table, and gargoyles at the angles, and is surmounted by a pyramidal roof covered with slates. There is a shed-like projection with a door on the west side, and also a semicircular stair-turret reaching below the belfry story. The chief defect of the church is perhaps the double chimney crowning (instead of a cross) the east gable of the nave.

CHURCH RESTORATIONS.

S. Chad, Pattingham, South Staffordshire.—This very interesting church has been restored by Mr. Scott. The plan, consisting of a remarkably beautiful First-Pointed chancel, with a large east couplet, a clerestoried nave of two bays, with a Romanesque arcade to the north, and a Middle-Pointed one to the south (the whole of unusual proportionate height,) and a western tower, was a difficult one to grapple with in the way of the much needed enlargement. Accordingly, a spacious second north aisle has been built in Middle-Pointed, leaving the remaining church untouched in its features. The arrangements are simple and correct, the chancel being stalled with the oak woodwork of the unrestored church rearranged. The nave benches are open and substantial: the battlemented and pinnaced tower has been rather eclectically capped with a good pyramidal capping, which makes a pleasant feature in the landscape.

All Saints, Derby.—This huge and grandiose, though heavy eighteenth century church, by Gibbs, noticeable for the lofty and solid screen and parclooses of iron, with which its sanctuary is surrounded, has undergone some ameliorations. The heavy prayer-desk has been lowered and turned sideways, and a *chorus cantorum* made to the west of the screen. The east window—of the favourite

Palladian type of a high, round-headed centre and quadrangular wings, and admirably suited by the way for a triptych-like treatment—was filled with painted glass by Messrs. Clayton and Bell in memory of the Prince Consort. The central light represents the Crucifixion, boldly treated. Altogether we consider it a very good example of Post-Gothic treatment.

NOTICES AND ANSWERS TO CORRESPONDENTS.

The architectural movement is rife at Cambridge. 'The noble tower of S. John's chapel has reached its pinnacles. Mr. Scott is busy recasting Peter-house to the Gothic aspect of which the mischievous activity of the eighteenth century deprived it. Queen's Hall has been decorated under Mr. Bodley's care with a chimney-piece, adorned with Messrs. Morris and Marshall's glazed tiles: and the same artists have put in an eastern window at the new church of All Saints, in close imitation of the figure glass of the latest fifteenth century. Caius College is going to rebuild its first court, including the houses at the corner of Senate House Passage and Trinity Street, from Mr. Waterhouse's designs, in Francis the First Renaissance, with a bold skyline, so as to correspond with the Gate of Wisdom.

The Church Choirmaster and Organist is a most deserving monthly periodical, and has a strong staff of writers, who are both sound Churchmen and experienced musicians. We are glad to find it recommend to organists the study of Ecclesiology, and familiarity with musical ritual. This magazine fills a vacant space in current literature with considerable success, and strict impartiality in its criticism, whilst a moderate amount of gossip and chit-chat relieves the more professional topics.

Restoration has been at work in the Jerusalem Chamber at Westminster, in the reinstatement, on the west side, of the late Middle-Pointed windows, copied from those of the adjacent Hall, in lieu of the hideous modern openings which disfigured the apartment.

We have great pleasure in announcing that Mr. E. L. Blackburne is preparing for publication "A General and Subject Catalogue, or Index of Reference, to the Principal Exemplars of Mediæval Painting, applied as an Architectural Decoration in England." The author is favourably known by his former works on the same subject. We subjoin his Prospectus.

"In introducing the Work here proposed to the notice of all who are interested in our ancient Architecture, whether as Clergymen, professional Architects, Artists, Antiquaries, or otherwise, and in advocating its necessity, it will be sufficient simply to recall attention to the serious fact of the almost daily destruction and disappearance of many of the most valuable evidences of Mediæval Art hitherto presented to us in the Ecclesiastical buildings of that age.

"Spared to a considerable extent by time and by the ruder hand of bygone fanaticism, it has remained for modern interference, in the shape of the cruelly misapplied term of 'restoration,' to remove from us irrecoverably, features of the highest value in an historical sense, objects of the greatest antiquarian interest, and of an artistic kind, remains of the utmost importance, viewed in

connection with the question of the state and progress of English Art during the period referred to.

"Affecting all in a degree, there are none of these however to which this rule of demolition has more largely perhaps applied, and continues to apply, than to the painted decorations once so conspicuously, and with the limitations of greater or less extent, so commonly exhibited in all our ancient churches. These seem fated, particularly as regards wall-painting, to receive but a very small amount of consideration and preservative care. In the latter cases, as from time to time they are brought to light, *discovery* leads, for the most part, but to a *recovery*—not in the conservative sense, but in the contrary signification of the word,—if not to a more permanent and thorough destruction.

"But it is not in this direction alone that the mischief has fallen. It has reached, and still continues to reach, other features in our churches of no less, possibly of a higher value, since they may be considered of a more structural kind, and for the most part exhibit a fuller degree of perfection as works of art, with in most cases, (as respects the nature of the painting,) a less legendary character or form of expression. Of the numerous painted screens mentioned by Blomefield and by Ladbrooke, as existing in their time in the Norfolk churches, and by Lysons and others in those of the Western Counties of England, a large proportion have either been entirely denuded of their painted embellishments, or altogether removed. The rood or chancel screen at Trimmingham, in Norfolk, richly painted with saintly figures, was cleaned off only a very few years since; and that at Beighton, in the same county, was wholly taken away at a comparatively very recent period. At Hexham, the painted screens to the Ogle Chantry were removed as old materials on the restoration of the church in 1862; and to these might be added many a painted ceiling and other similar feature.

"The state of circumstances thus produced is now so far known, and at the same time, happily, so generally regretted, as to render unnecessary, as before said, any extended appeal in favour, at least of the attempt, here undertaken, to preserve some collective record or remembrance—obtainable otherwise only by a reference to many distinct and different sources—both of such evidences as have passed away, and of such as yet remain to 'rede their ancient lesson.' Unfortunately, as respects the former, the injury sustained is irreparable to any greater extent. As regards the latter, the position is not so desperate, though, perhaps, sufficiently dangerous. It is yet possible here, by directing attention to this subject—thus connectedly entered into and opened out—to awaken a greater desire for their present retention, and, where not absolutely impossible, their future preservation. They are, in a sense,—and this sentiment should be ever remembered,—the 'talent' committed to our keeping, and we should be willing and prepared to render other and better account than that of thoughtless care or reckless dissipation of the trust.

"Such will be the nature and object of the Work. Its arrangement will consist of two parts. The first will form a General Catalogue of all examples known to have formerly existed, and, as far as can be ascertained, of those still existing, showing, under a tabular disposition of the text, their situations in the churches or other buildings in which they may have appeared or now appear; their nature, date, and the biblical notice and published illustration possessed of each. The second part will form a similar Catalogue of the various subjects represented, whether portraitures, Scripture and other histories, allegorical and miscellaneous subjects, moralities, &c., &c.; the two divisions together constituting a complete Handbook of Reference in relation to the subject, so far as record or discovery has yet extended.

"The Work will form one volume, royal 8vo., of about 300 pages. Price to subscribers 16s., cloth, to be raised to 21s. after publication.

"Subscribers' names will be received by the Author, at his residence, 33, Bernard Street, Russell Square."

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